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THE ART AMATEUR



DEVOTED TO
ART IN THE
HOUSEHOLD

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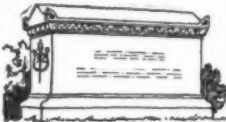
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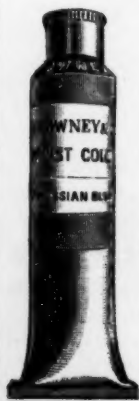
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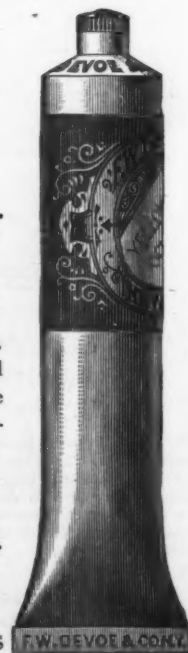
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VOL. 41.—No. 4.

NEW YORK AND LONDON, SEPTEMBER, 1899.

{ WITH 5 SUPPLEMENTARY PAGES,
INCLUDING COLOR PLATE.



"PORTRAIT OF A YOUNG OFFICER'S WIFE." FROM THE PAINTING BY REMBRANDT.

(One of the illustrations to the third volume of "The Complete Work of Rembrandt," published by Charles Sedelmeyer, Paris.

[Copyright, 1899, by John W. Van Oost, New York and London.]

THE NOTE-BOOK.

Leonate.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



THE artistic features proposed for the city's reception of Admiral Dewey seem at last in a fair way of being carried out, at least in part. It is instructive to read of the difficulties encountered by the Sculpture Society and the Mural Painters' Society in their laudable efforts to aid the city authorities. But at this writing matters seem to have been definitively arranged, and it appears to be certain that we are to have a fine triumphal arch decorated with symbolic sculptures at Twenty-fourth Street and Madison Square, and, perhaps, a handsome architectural embellishment of Montague Terrace, Brooklyn, overlooking the East River. In addition, the Mural Painters' Society will supply large Venetian masts with pennons and festoons, forming an approach to the arch, floral arches to be thrown across Fifth Avenue at various points, and the floral and other decorations in color of the grand stand. In these the colors of the navy—blue white, and gold—will be used as a relief from the monotony sure to result from the display of the national colors by thousands of private citizens. Following a suggestion of the chairman of the Mural Painters' committee, Mr. Joseph Lauber, occupants of houses along the line of march of the parade will be asked by circular to vary their display by hanging out tapestries, rugs, and handsome draperies of all kinds, instead of the cheap and all too common bunting, and to mass it by keeping these decorations below the fourth story. If these hints are followed, Fifth Avenue, at least, should present a very fine appearance. The points at which the principal effort will be made are well chosen, and we are not without hope that permanent monuments will ultimately take the place of the Dewey Arch and the columns to be erected on Brooklyn Heights.

A DAILY contemporary, struck by the fact that the artists who will be engaged in this work are to give their time to the city without pay, exclaims, with every appearance of sincere compunction, that, nevertheless, "sculptors have to eat." The inference is that the hours to be devoted to the city must be subtracted from the time usually spent in their favorite restaurants. Whoever has seen a certain well-known sculptor, a prominent member of the committee, carve a joint, knows that this may be a serious sacrifice; but, for our part, we do not doubt that it will be cheerfully made. If there is true civic pride and pure American patriotism anywhere in New York, it is in the two societies named above.

THE alterations just now in progress at several Fifth Avenue picture galleries and others near by will, it is expected, be completed by the time the parade takes place, and their proprietors will be in a position to do their share in beautifying the city for the occasion. At Knoedler's the entire building is being remodelled. The gallery floor is being lowered, so that it may be entered directly from the street, and the two main galleries are being thrown into one. An elevator will take lady visitors to the private show-rooms on the floor above, and the entrance hall will be

carried up to the roof, and will be lit by a large skylight. At Brandus's the alterations now going on do not affect the exterior, but involve the hanging of the principal galleries with fine old Flemish tapestries, in keeping with the other decorations, which make of these the most home-like rooms for the display of pictures. At Durand-Ruel's the damage done by an accidental explosion of gas is already repaired, and the redecoration of the gallery of the Berlin Photographic Company on Union Square is practically finished. This is now hung entirely in blue-gray, which contrasts charmingly with the warm brown tones of the photographs after Velasquez, Rembrandt, and other masters.

WE opposed, on principle, the proposition to have the plans of architect Thomas for the new Hall of Records overhauled by our Art Commission. Our understanding of the functions of that body is that it may properly interfere to prevent the acceptance of a bad piece of work by the city, but we believe that most of its members would refuse to monkey with the plans of a competent architect. In art two heads are seldom better than one, and three are almost always worse than two. But a more painful fate was in store for Mr. Thomas than that which we deprecated. His estimates have been cut down and his plans mutilated at the instance of a firm of builders who certainly would not be allowed a voice in any such matter in a city where art was understood and respected.

THE success of their "Photographic Salon" of last year has encouraged the Photographic Society of Philadelphia and the Pennsylvania Academy of Fine Arts to hold another exhibition of the kind this fall. It will probably open on October 22d. We learn from Chicago that the newest thing in photography is "the application to portraiture by means of the camera of those principles of lighting" introduced by Rembrandt, and by no one so thoroughly exploited as by him. "As a rule," says Mr. Inglis, the photographers of our Western capital who use the so-called Rembrandt lighting malign Rembrandt. In their style of photograph "you see a streak of light and the rest is shadow." That this is a true description of the average "Rembrandt photograph" no one will dispute. And whoever is conversant with the splendid photographic illustrations of Rembrandt's pictures in Dr. Bode's work, reviewed in another column, knows just wherein it "maligns Rembrandt." The great Dutchman did not produce merely streaks of light and masses of shadow. Both light and shadow in his paintings are full of detail, and, however striking the division of the light, the object is there complete and substantial. We hope to see in the next Photographic Salon evidence that our photographers are taking up the study of Rembrandt seriously now that the means are within their reach.

WE have, as yet, received no satisfactory details of the excavations begun by Mr. Jacques de Morgan at Susa, the ancient capital of Elam, but it is stated that he has secured conclusive proofs of the great antiquity of the highland state and that it was the true source of Babylonian culture. We notice that Professor Petrie is now a convert to most of Mr. de Morgan's ideas regarding prehistoric Egypt, though, with characteristic injustice, he avoids giving credit to De Morgan for his original discoveries and his acute deductions from them. The professor still holds to his theory of the invasion of Egypt by a semi-savage "new race" in historical times, but he now sees that this hypothesis cannot account for most of the stone implements, primitive pottery, and the like discovered by himself and

his assistants, and he even believes that his invaders were collateral descendants of the same stock as the prehistoric Egyptians. We are now, therefore, on the way toward a solution of the question as to how the Egyptian civilization began. We no longer view Egypt as far advanced in all the arts of life at the remotest periods, but we know that the land had passed through stages of culture similar to those exemplified by the native populations of this continent at the time of its discovery. The most ancient Egyptians were very likely cannibals, lived mostly by the chase, used stone implements, and were, in many ways, of the same grade as our Indians of the Southwest. They were civilized from Asia; hence, the immense significance of Mr. de Morgan's present studies.

NOW that Crete is free, high hopes are entertained in archaeological circles of renewed excavations there. The British school at Athens is to take the work in hand. The mound which is believed to cover the site of the ancient city of Cnossus, the city of the labyrinth, of King Minos and his interesting family, will be excavated and the cave on Mount Dictæ, fabled to be the birthplace of Jupiter, will be examined.

IT is strange that Mr. Brooks Adams's spread-eagle speech at the joint dinner of the National Sculpture Society and the Mural Painters' Society has excited so little comment. We are accustomed to be told that ours is a great country and a great destiny, and that in default of the passionate devotion which inspired the architecture of Chartres and the instinct for form which led Greek sculpture to perfection, our artists should be fired by patriotism to produce noble works of art. Neither Mr. Brooks Adams nor any one else has told us that people turn to that means of expression which they understand; and our people take to words more readily than to forms. They will even fancy that they understand Mr. Adams. But there is one thing which we can all appreciate in art, and that is physical beauty. Give us that, and the rest may come. We think, therefore, that the orator's tirade against the decorations of the Congressional Library and against ornament in general was unwise. Our art, according to him, is "redolent of money." We have adapted foreign masterpieces to strange uses, "as a savage adapts a white man's clothes." Our chief preoccupation is to "exult in gold, and marble, and elaborate carving, only for display." We fancy that the artists concerned in the work at the Library of Congress might have something to say to this. But, in any case, display is the first thing to require of art. Expressiveness comes later. It is only when we find how art may clothe a theme with beauty that we come to desire artistic expression. But Mr. Adams acknowledges that books are his trade. He should remember the classic adage about the cobbler and his last.

HOW very different from this cavilling spirit is that shown by the Berliner Tageblatt, which, in a recent issue, praises American architects for qualities the reverse of those ascribed to them by Mr. Adams. Our German critic credits Americans with "the sound, workmanlike feeling that emphasizes the purpose of the thing done and modestly leaves in the background the person who does it." Our builders are not under the sway of the antique, they do not erect "posters to advertise their building business." And it notes as one of the chief points of superiority in American buildings the admirable use made of materials. While we receive such commendation from abroad we can put up with a little captious criticism at home.



THE COMPLETE WORK OF REMBRANDT.

By Wilhelm Bode. Vol. III. Paris: Charles Sedelmeyer.



WE have already spoken in terms of the highest praise of the first two volumes of this magnificent work. The third is, if possible, still more remarkable. In it, Dr. Bode, as biographer, has reached one of the most interesting periods of Rembrandt's artistic career, that immediately succeeding his marriage, and leads with a series of biblical and mythological compositions—and the portraits and studies connected with them—including some of the painter's acknowledged masterpieces. The continuation of the catalogue, which is to contain all of Rembrandt's existing paintings, fully illustrated in heliogravure, places before us a series of portraits of Saskia and another of Rembrandt painted a little before or soon after their marriage. There are also several portraits of a boy, probably a relative of the bride's, and a few other portraits painted about the same period. Among these are those of a young officer and his wife, who, Dr. Bode thinks, must have been related to Saskia. That of the wife, reproduced in our frontispiece, is a marvel of flesh painting and of color. In her wavy chestnut hair she wears a string of pearls, with a blue feather from the neck of a golden pheasant. Her costume is brown, with yellow sleeves and a gold-embroidered bodice. The two portraits are in the Liechtenstein Gallery, Vienna. The note of blue, Dr. Bode remarks, reappears in many of Rembrandt's pictures of this period. It is dominant in the well-known picture of "Rembrandt and his Wife at Breakfast," in the Dresden Gallery, in Saskia's pale-blue dress and the gorgeous feathers of the peacock that deck the pasty which occupies the centre of the table. In a number of portraits, each erroneously called "A Jewish Bride," Saskia is represented as Flora, crowned with flowers, and bearing a flower-twined staff. Dr. Bode shows reason for believing that several are school copies from the original, which is that in the Duke of Buccleugh's collection in London. "A memorandum in Rembrandt's handwriting seems to confirm this conjecture.

On the whole, however, Rembrandt's activity as a portrait painter was much lessened after his marriage. He seems to have painted only members of his family and his friends, and these rather as studies for compositions than as portraits. The costumes are, in almost all cases, fanciful. Dr. Bode is satisfied that Saskia posed for the celebrated picture of "Danaë," which he ranks as one of the greatest masterpieces of painting, "equal to Titian for flesh painting and color." Her face appears as that of one of the nymphs in the picture of "Diana and Actæon." A few portraits of Jewish rabbis, or persons costumed as such, precede the biblical pictures of this period, and probably were intended as studies for them. The larger of these, painted between 1654 and 1658, show the influence of Franz Hals and of Rubens. They are boldly and somewhat heavily painted, rather clumsily drawn, dramatic, but not refined in conception, and cold in color. "Abraham's Sacrifice," in the Hermitage at St. Petersburg, well known to print collectors through Murphy's excellent mezzotint, is one of these. Another is the "Abraham Entertaining the Angels," also in the Hermitage, of which there has recently been question in relation to the "Rembrandt du Pecq," another treatment of the same subject. Dr. Bode believes the St. Petersburg picture to be largely the work of Rembrandt's pupils.

But among the smaller biblical pictures of the time are some remarkably fine composi-

tions in grisaille and in color. The grisailles were done as studies for etchings. They include the "Christ Before Pilate" and "Joseph Telling His Dreams." Some of those in full color are interesting as examples of Rembrandt's predilection for picturesque interiors, with their warm tonality and play of light and shade. The "Tobias Restoring his Father's Sight," in the Duc d'Arenberg's collection at Munich, is the most attractive of these. The scene is in a half-ruined chamber, where the plaster has given way, exposing the complicated lathing of the coved ceiling. To the right is a spiral staircase, the balustrade of which has been broken and rudely mended. All this ruin is made beautiful by the manner in which the evening light, entering through a tall window at the left, is made to veil or define the structures thus revealed, and by the similarity which is suggested between the decrepit building and its blind master. The expressions of the main group of figures—Tobias, his wife, Tobit, and the angel—are admirably varied, all intent as they are on the operation which Tobit is performing. The picture has been cut down a little at the right, but without greatly harming it as a composition.

The publisher has evidently spared no pains in the preparation of the plates and in the printing. The publication will be completed in eight volumes. When finished, it will be absolutely alone among art books—the first in which a thorough use has been made, without regard to cost, of the best modern processes of pictorial reproduction, to illustrate the critical and descriptive notes of the greatest of living authorities in his special line. It is to be hoped that the publication will be so well received that monographs on other great masters may follow from the same pen and be as liberally illustrated. If this occurs, students of art will, in time, be possessed of the means of completing their necessarily fragmentary studies. Very few can see all the original paintings of Rembrandt or any other great painter, scattered as these are throughout Europe and America, but works of this character will bring within everybody's reach the best photographic reproductions and the best critical guidance.

We gave some time ago a partial list of the paintings by Rembrandt now in America. In this third volume of Dr. Bode's monumental work we find reproduced the portrait of Saskia, in the Widener collection, Philadelphia. It is one of the most charming of the painter's many portraits of his wife. In it Saskia wears a transparent gold-embroidered veil over her reddish-brown hair, pearl earrings, and a dark-blue mantle. Another portrait of Saskia, illustrated, is that belonging to Mr. A. B. Byers, of Pittsburg. In this she wears a black feather in her hair and a gown of flowered brocade. The portrait of a "Rabbi" in a velvet cap, with a gold chain and medalion, in Mr. C. T. Yerkes's collection, is also illustrated, and so is Mr. R. Mortimer's "Warrior Tying on his Armor," formerly in the Demidoff and Sedelmeyer collections. We need not expatiate on the importance of Dr. Bode's "Rembrandt" to collectors. It promises to be the first really adequate representation of a great painter's work. Mr. Sedelmeyer's courage, taste, and judgment cannot be too liberally acknowledged. He is producing a monograph which will be of inestimable advantage to all serious students of art, and one which we are entitled to hope will be accepted as a standard for other publications of the kind. It would certainly be difficult to imagine anything more perfect than the way in which the work, literary, artistic, and mechanical, has, thus far, been done. The text is, in its completeness and reliability, worthy of the great artist to which it is devoted, and the illustrations, reproduced by the heliogravure process, are worthy of the text.

THE COLLECTOR.

It is believed that the Botticelli, "Madonna and Child," which was the gem of the Chigi collection at Rome, is now in some English dealer's gallery awaiting a proper occasion to be produced before the public with a flourish of trumpets. We have it on the unimpeachable authority of Professor Lanciani that the painting was sold at auction for the sum of £12,000. First, one dealer made an offer for it and then another, and, at last, so many were competing that the auction idea was suggested and was carried out. The Italian Government does not permit of sales of pictures of historic interest such as this unless it is satisfied as to the character of the buyer and that the picture will not be removed from public view. But the painting "disappeared" while the Minister of Public Instruction, in whose province it is to decide in such cases, was considering whether he should permit its deportation or not.

AMONG the last sales of the season was that of the Trapnell collection of old Worcester ware, at which the following prices were obtained: A set of three vases brought 255 guineas; a jar and a pair of beakers, 240 guineas; a pair of diamond-shaped dessert dishes, 130 guineas; a chocolate cup and saucer, 100 guineas, and a large, deep-blue hexagonal jar and cover, 670 guineas.

AMONG the pictures belonging to the late Baron de Reuter, which were sold at Christie's, a "Venus," by Diaz, painted in 1857, fetched 410 guineas; a Schreyer, "Albanian Peasants Watering Horses," 420 guineas; two cattle pieces by the once famous Verboeckhoven brought only 90 and 92 guineas, respectively. A portrait, attributed to Sir Joshua Reynolds, but said to be a copy of a head by Lawrence, was sold at the same sale, though not belonging to the Reuter collection, for 2800 guineas, and a real Sir Joshua, his early portrait of Horace Walpole, for only 950 guineas. From this last, as from most of Reynolds's portraits, the fugitive carnations had largely disappeared.

MR. ANDREW CARNEGIE is the newest addition to New York's colony of millionaires. His house on upper Fifth Avenue is to be in a late phase of the Renaissance, with Dutch-colonial details. The architects, Messrs. Babb, Cook & Willard, are becoming famous, for they have consistently abstained from doing anything startling or showy, and their work has always been marked by a quiet, good taste, which, it seems, is at length being appreciated. A feature new to this city will be the garden, which, with the house, will occupy the entire width of the block, between Ninth and Ninety-first Streets. The principal entrance will be on the latter street. On the ground floor will be a large hall, the dining-room, breakfast-room, tea-room, library, drawing-room, billiard-room, and conservatory. The garden will be terraced and laid out in flower-beds in the old French style, as is shown in the engravings to Abraham Bosse's "Le Jardin de la Noblesse Française."

THE extraordinary price of 1150 guineas has been paid for a pastel, "The Persian Sibyl," by the almost unknown painter Russell, who flourished about 1790. A portrait of Madame Sophie de France, daughter of Louis XV., by Nattier, fetched 240 guineas at the same sale; a Watteau, "La Musette," a landscape with a château in the distance and a group of ladies and gentlemen in the foreground, some dancing, fetched 1300 guineas. The picture has been described by De Gon-



court. The craze for eighteenth-century objects has apparently reached its height in London. Here are some of the latest prices: An English fan of the time of William and Mary, with pictures of children, brought 76 guineas. A bonbonnière of Menecy porcelain in the form of two doves, pink and white, mounted in gold, brought £54. A Louis XV. gold chatelaine, enamelled with figures of Cupid, and so forth, with a watch by Gudin, brought £90, and another of chased gold and bloodstones and sprays of flowers in diamonds and emeralds, with a watch by Martineau, 305 guineas. These last two were bought by Mr. Wertheimer.

It is now admitted by the officials of the Boston Museum that they have acquired several of the most noteworthy gems of the Marlborough collection, as we stated last month. The total realized at the sale was £34,823, a falling off of nearly £2000 from the price obtained for the collection when sold *en bloc* about twenty-four years ago.

THE late Myles Birket Foster, who was once, perhaps, the best known of modern English artists, was originally apprenticed to a wood-engraver. He worked as an illustrator of children's books and periodicals, and about 1863 turned to water-color, his work in which medium became very popular. He was born at North Shields, Northumberland, in 1825. At the sale which followed his demise but small prices were obtained. A view of "Dedham" brought 44 guineas; "The Lock," 48 guineas; "Hounds Breaking Cover," the most important example offered, 155 guineas. Of the water-colors, "On Hambleton Common" fetched 90 guineas; "The Weald of Surrey," 165 guineas, and "Eton College," 43 guineas. A number of sketches of Scotch scenery brought rather lower prices.

OF the younger Dutch artists, Poggenbeck is coming to be frequently spoken of as worthy of the school to which he belongs and capable of maintaining, if not of raising still higher, its excellent reputation. His contributions to the recent exhibition of Dutch painters at the Goupil gallery in London are very highly spoken of. His favorite subjects are the canals and meadows of his native country, with their lazy barges, fat horses, and buxom female haymakers.

MANY teachers and others are beginning to pay attention to Japanese methods and means of instruction in drawing, wood-carving, and other arts. But without tools and appliances it is not possible to make such study as fruitful as it should be. We believe that we will be benefiting numerous readers in calling their attention to the fact that a large assortment of Japanese brushes, water-color boxes, ink-stones, paper, drawing-copies, both in India ink and in colors, fine saws for cabinet work, scissors for cutting metal, and other tools, is always kept on hand by Mr. Tozo Takayanagi, who can also show some of the finest specimens of the arts of both old and new Japan, and whose knowledge as an expert is always at the service of visitors.

GROSSE ISLE, Michigan, has become possessed, in the new chancel window of St. James's Protestant Episcopal Church, of a really fine example of American stained glass. The pointed arch is filled with an architectural canopy of vigorous and interesting Gothic design, under which stands an impressive figure of the Angel of Praise. The designer, Mr. Joseph Lauber, is at present at work on a series of figures of the size of life for the frieze of the new Appellate Court of New York. The window is the gift to the church of Colonel John Bidde, and has been

executed by the Tiffany Glass and Decorating Company of New York.

A FINE head of the Venus type, and probably the work of a Grecian or Græco-Roman sculptor, has for some time been exhibited at Sypher's galleries. It is said to have come from the island of Melos, the original home of the famous Venus of the Louvre, and is well worthy of a visit from every lover of the antique. At the same galleries are some beautiful Louis XV. and Louis XVI. tapestries and furniture, notably a fine example of that union of the arts of the extreme East and the West in which panels of old and rare Japanese lacquer are mounted in chiselled and gilt bronze to form, in this case, a cabinet of very graceful proportions, and so solidly constructed that it is likely to last and be serviceable for centuries to come.

THE reporter of a fashion journal has discovered in Boston the rediscoverers of a "lost art" once practised in Venice. It is no other than the art of gilded and stamped leather, that, according to him, has been revived by two American women. His assertion must be taken with a large grain of salt. The art has been known here for many years, and The Art Amateur has several times called attention to it as one eminently suited to amateurs: The larger manufacturers of stamped or embossed leather now generally use engraved steel rollers run by steam, instead of the old hand stamps, but the amateur would, of course, have recourse to the latter. The leather is first gilded, or, more generally, silvered or coated with aluminium leaf. The design is worked out with stamps, which may be quite simple, and may be made by the designer himself. The work is, last of all, covered with a yellow varnish, which gives the effect of gilding, and is heightened with color. Transparent colors, such as the lakes, allow the metal to gleam through, but it is desirable to contrast opaque colors with these. The ladies referred to above, the Misses Ware, of Boston, have our best wishes for the success of their enterprise; but they should not have allowed the reporter to say that "the revival of this old art is due entirely" to them.

WE never open our foreign exchanges while the big picture shows of the year are in progress without finding in them strictures on the British painter's proclivity toward anecdote and the French painter's toward sensationalism. Can it not be taken for granted that, in England, where pictures are looked upon as ornaments for the parlor, most of the painters will try to please the average British matron, and that in France, where there is always a chance for a government commission, they will try to make themselves prominent by painting startling subjects on an immense scale? When the critics get down to their proper work they have not space to tell us of the art movement of the year or to describe the few pictures worth describing. This year, as for some years past, the best things at the Salon are in landscape and idealistic figure work. At the Royal Academy Mr. Byam Shaw's ideal composition, "Love the Conqueror," may be taken as the type of the paintings by the younger artists, in which romance is leavened with a little humor. Mr. Shaw has been holding an exhibition of designs in colors, illustrating passages from his favorite authors. Among these are Scott, Mrs. Browning, Tennyson, Shakespeare, and Christina Rossetti. The latter's "Goblin Market" has inspired one of the best of his pictorial fancies. Mr. R. Hall McCormick has purchased fifteen of these experiments, in which Mr. Shaw has combined charming color with uncommon imaginative insight. It is stated

again, by the way, that Mr. Pierrepont Morgan has unquestionably become the owner of the pictures by Fragonard, so long buried out of sight in the little town of Grasse, and that we shall see them in New York during the coming season.

WE must in future say *Sir* Walter Armstrong and *Sir* Laurence Alma-Tadema. The honors of knighthood have most worthily been conferred on the curator of the National Gallery, Dublin, and the painter of "A Reading from Homer." Why not ennoble Mr. Whistler? He might then give us a new version of "The Baronet and the Butterfly."

IN leaving his house and its artistic contents to the French nation, the late Gustave Moreau seems to have made his countrymen a present of a white elephant. The works of art should, of course, be exhibited, but the house is too small to show the artist's own paintings and drawings. It is estimated that no less than eight hundred paintings in oils, three hundred and fifty in water-colors, and several thousand sketches and studies are included in the gift. Moreau has been called "The French Burne-Jones," but the resemblance between him and the great pre-Raphaelite was only superficial. Both were fond of mythological and legendary subjects, both lived apart from the world and seldom contributed to public exhibitions, but that was nearly all. Moreau was, above all things, a great colorist, nevertheless he was a severer draughtsman than Burne-Jones. Perhaps his most celebrated work is his water-color, "The Apparition," in which Salomé pauses in her dance struck by horror at the vision of the severed head of the Baptist. It is to be hoped that some means will soon be found of showing all the wonderful things that the eccentric painter is believed to have accumulated.

MR. JOHN S. SARGENT is at work upon a decorative composition which is to stand opposite to his "Moses and the Prophets" in the Boston Public Library. The subject is "The Triumph of the Christian Faith," and the central group, a symbolic crucifixion, in which Adam and Eve stand at either side of the crucified Christ and receive the blood from his wounds, is modelled in high relief, like the figure of Moses in the composition already executed. The conception is original, but perhaps too mystical to be understood by most Americans.

OUR sculptors continue to be kept busy with work of a public or monumental nature. Mr. Boyle's statue of Franklin for the Chestnut Street entrance to the Philadelphia Post-office is completed. It is a seated figure, and the sculptor has got over the difficulty of the hollow space between the legs of the arm-chair by filling it full of bundles and documents, a plan which would have answered admirably in the case of a statue to Walt Whitman, but we are not aware that the original of Poor Richard was as unmethodical in his habits as the good gray poet. Mr. Bissell's statue of President Arthur has taken its place in Madison Square, with appropriate ceremonies; and a design has at last been approved for the soldiers' and sailors' monument which is to be erected in Riverside Park. Meanwhile, the Macmonnies group on the arch at the entrance to Prospect Park, Brooklyn, is the subject of varying appreciations. Another wielder of the chisel thinks it proves Macmonnies a great decorative sculptor, though a failure in the matter of portrait statues; but, then, this praise comes from a man who himself has succeeded in nothing but portrait busts, and who may be

suspected of a desire to get rid of a rival. In fact, the group—Victory in a four-horse chariot, with attendant figures blowing trumpets—is not successful as a composition, though the individual figures are good. The figures are badly spaced and the head and shoulders of the principal one are, at most times, indistinguishable from the darkness of the banner which she bears. The manner in which Victory holds her sword, too, is neither military nor artistic. We may be allowed to question the utility of our art commission. It is true that it costs the taxpayers nothing, but, on the other hand, it has done nothing but get itself talked about. It has accepted the statues by Mr. Bissell and Mr. Macmonnies apparently without examining them, and

employ legal counsel to draw up a form under which competitions should be held, and to have it made a law that all work should be awarded according to that form. He was also of the opinion that the act which authorizes the Secretary of the Treasury to call on outside architects to compete for government work should be made mandatory instead of permissive. It is objected that the effect of such a law would be to relieve the officials who have the control of the work of all responsibility as to the result, and that unlimited competition, while it might be a boon to young architects, would tend to exclude the men who are at the head of the profession and who cannot afford to take the chance that drawings requiring much work

nopoly of small artistic castings by the *cire perdue* process, but now that the Henry-Bonnard Company, so well known for its large monumental and decorative castings, has entered this field, we may claim to produce as excellent work on a small scale as any other country.

THE quarrel over Rodin's statue of Balzac still proceeds in the press. It is now pointed out that Falguiere has made a more realistic dressing-gown, but not a better Balzac than Rodin. But what would you have? The fight was against the dressing-gown. Rodin thought he could do as he pleased about it, let it show the figure here and hide it there, make a rough but expressive sketch of it, in



LEAD-PENCIL DRAWING BY SIMEON SOLOMON. PHOTOGRAPHED BY FREDERICK HOLLYER, LONDON.

solely on the strength of the sculptors' standing, just as a committee of aldermen might have done. Both of these works are, to tell the truth, much below the standard that ought to be set for our public sculpture.

THE subject of the awarding of orders for designs for government buildings still engrosses the attention of architects. It is not likely that there will ever be a time when it will not. At a recent meeting in Washington of the American Institute of Architects, Mr. George B. Post, the President of the Institute, suggested that such scandals as that of the Pennsylvania State Capitol could be avoided only by competition. He desired that the Institute appoint a committee with power to

and thought might be returned upon their hands without compensation. The dilemma is a very pretty one; and so long as we cannot reckon upon honesty and good taste in our public servants, we can see no way to escape it. Better trust to the progress of artistic education than to law, perhaps. May we not expect that the improvement already observable in our public statues will ultimately show itself in our public buildings also? Let us compare the recently erected Hunt Memorial, the Choate statue, by Mr. French, in Boston, and the Hahnemann Memorial in Washington with the sort of work that was good enough for us a decade ago, and admit that "the world does move." Up to the present French and Italian founders have had almost a mo-

fact. He fancied that the main thing was to represent his idea of a great author known to this present generation only by his books. But he was mistaken. The Parisians do not know just how Balzac looked, but they do know the appearance of a dressing-gown, and they did not want to be fobbed off with Rodin's roughly-hewn marble. They have now got what they wanted and surely ought to be satisfied.

THE lustrated plates of the Zschille collection brought excellent prices. One of a monk playing an organ, pink and gold lustre, brought \$1350. Another with a figure of a saint, lustrated red and gold, by Maestro Giorgio, fetched \$1500.

DRAWING FOR REPRODUCTION.

ANIMALS AND LANDSCAPE.

THERE is nothing more amusing to the teacher of drawing than the questions asked him on the presumption that art study can be divided and subdivided, or, rather, that the student can specialize. One would think from some of the questions asked that in art production it was the custom for the manager of a portrait studio to undertake a portrait by contract and to employ among his helpers experts in painting faces, others in painting coats, buttons, and cuffs; for time and again the query comes—"Would you advise me to paint still life?" "Would you advise me to paint flowers?" "Would you advise me to study landscape?" Nothing can be more absurd. In order to be an artist, it is absolutely necessary to study still life, flowers,



NO. 1. FROM A DRAWING BY B. OLIVE.

and landscape. It is ridiculous to think you can be a portrait painter and confine yourself to painting only a portrait and yet get your background right, get your accessories—an ink-bottle or a bag on the table—right without having studied still life; or get a rose in a man's button-hole or a bouquet in a woman's hand correct without having studied flowers; or, if your model is standing near a window, that you can paint a receding landscape without having studied from nature. The intelligent student is alert and anxious to paint every object conceivable, as it may be used in some future undertaking, at least as an element in the composition, even if it does not form an important part of it. But I will go farther and say it is absolutely necessary for the student to realize that in art patchwork is not tolerated, and so I wish to revert in this paper to what I said last month about animals posing. I remarked that animals had a certain way of posing under a tree in the meadow. Now, that suggests that the animal painter must also be a landscape painter; and this is quite true; otherwise his picture will be a patchwork of unrelated animals and landscape. And, moreover, the study of landscape not only consists of the study of rocks, trees, and grass as separate objects, but of their relation to one another, and the relation of animated life to them—to the landscape.

There will also be a word to say on the necessity of studying the general arrangement of the landscape and the general con-

tour of different kinds of trees. The expression "arrangement of landscape" is not a very happy term, for it suggests artificial composition, and I do not mean that you should "arrange" your landscape as Turner often did (arrangement is, however, part of the study of composition, and may be attended to sometime), but I mean that you should notice the way the elements of a landscape—trees, rocks, hills, and so forth—are arranged in nature, and the influence upon the human mind which such arrangement has. You know very well that if you are travelling in the train for a long distance, that as you look out of the window, though the train may be going so fast that you cannot distinguish individual trees or rocks, yet you realize that the country is mountainous or slightly hilly, that the verdure is thick or sparse, that the trees are mostly oaks or pines, that you can see great distances, or that mountains intercept the view. These aspects we call the arrangement of the landscape. Now, the way in which an intelligent artist expresses any of these characteristics—that is, a mountainous country, a hilly country—is sometimes admirable, and if you do not bear in mind that these facts can be expressed, you are not capable of looking at a drawing intelligently. (I may say, by the way, that it needs about as much education to look at a picture intelligently as it does to draw one.) It is unwise to refuse to enter into the artist's point of view, and thus not to comprehend his picture, and to be always taking it for granted that there is one special way of drawing things, and that in looking at the drawing of any rock, field, tree, or hill you can learn just how to make a typical rock, field, tree, or hill. For trees or rocks are by no means always introduced into a picture in order to show you how a tree or a rock should be drawn. In the illustration by Abraham (No. 6), for example, you should not look at it that it may teach you how to draw trees—for it would not teach you how to draw a white birch, a willow, or a larch—but you should realize that the artist wished to express here the beauty of a dark-green mass of foliage, and that the picture is admirable for the successful way in which he has expressed it. Then you may go a step farther, and you will observe that these trees are growing near water. Being thus well watered at the roots, they are rich in foliage, and so you will often find (though it is not always so, and not so in the case of the willow, for example) that the trees which grow near a spring or brook are particularly rich in color. This observation will help you in your future work.

You should also ask yourself the question in looking at a clump of trees, "Is the gen-



NO. 2. FROM A DRAWING BY C. A. VANDERHOOF.

eral impression of these trees one of light color or one of dark color?" and you should keep your drawing accordingly. In the study by Lilian Greene (No. 10) we do not feel the rich color of the foliage, though these trees also are growing near the water-side. But this drawing does not seem entirely finished, and it may be that the trees were of light color. In the one by Roger Jourdain (No. 3) the trees become the darkest objects in the picture, the field a middle tint, and the figure a light object. We can well imagine that these trees would be particularly rich in color if they were in the foreground. In the Butin (No. 9) matters are reversed. The woman is particularly dark against a particularly light background of water. It will be noted that the water in this study, as well as in Nos. 1, 4, 5, 8, and 11, is a light mass. Indeed, in No. 5 it is suggested by white paper alone; yet in No. 7 we have a suggestion of green or blue water, with white foam, admirably brought out. And so it goes in sketching. It is not always a question of how to draw trees, how to draw water, hills, or rocks, but what is the effect upon the eye of the trees, water, or hills that you want to draw. The beginner is sometimes disappointed when, after studying some certain pen technique by which he can draw water, as in No. 7, he goes to the seashore, only to find that half of the time the water is a glassy-like mirror, reflecting a clear sky, so that it is best represented by leaving the pure paper, as in No. 5. This does not mean that you should not study methods by which you must represent grass, water, or a blue sky, black coats and pink-colored flesh, but it means you must not be in a hurry to show off your technique if the water, the coat, or the flesh might best be represented by outline only.

It is for this reason that the experienced artist has such an advantage over the beginner, for, beyond the fact of his being more dexterous from long practice in drawing, his eye is trained, from long practice in selecting, to see the relative tones of the objects in nature, and to take in at a glance the characteristics of the different elements, as spots or masses. He sees a sheet of water as a light mass, and a sail against it as a gray spot, or vice versa; and if he begins to work on this sail, instead of using pen technique to represent water and sail, he uses lines to represent the relative tone of the gray spot. I say, "if he begins to work," for, you remember, I remarked in the last paper that one trained to observe the way in which animals group themselves would be able to profit by a morning's walk and observation as well as by actual



NO. 3. FROM A DRAWING BY ROGER JOURDAIN.

drawing. And so if you can grasp the suggestions of this chapter, you will find that you can learn to memorize the arrangement of the landscape in regard to its distribution of light and dark spots and masses. And the artist might not consider his day lost if he did not make a sketch of the sail, but carried home a distinct impression of its "value" against the water.

Also, as I have hinted in the first part of the article, you will learn to understand the influence upon the human mind of such masses. You will carry in your memory that which suggests to the mind grandeur or bleakness, a luxuriousness of growth or barrenness—in short, the elements which move the feelings to cry out, "How picturesque!" "how grand!" "how romantic!" "how monotonous!" "how weird!" Of course, the best training in order to fit yourself to thus select from nature and to judge of the truth of others' drawings is to undertake illustrations of passages from the poets. After you have studied how to render in black and white the feeling of verbal pictures, you will appreciate more fully the work of Gustave Doré, who was eminently successful in conveying by the first impression the sentiment of the landscape.

Take the landscape in No. 2, for example. As a mere landscape it has many of the qualities which are reprehensible in the student's drawing. It is spotty, and it is nothing in particular. But I am not sure that in this case the original did not illustrate its subject completely, but if it did, it must have been some such verbal description as this—"He did not care to ride through the city in his gymnasium suit, for fear of attracting attention, and as there were no expanses of open country, no deep woods or shaded roadways surrounding the city in which he lived, he was compelled to take his practice on the poor roads of the suburbs of the town, where a few straggling cottages, surrounded by ill-kept gardens, show a neighborhood neither quite urban nor quite suburban." I think the reader will catch my meaning. How much more we would feel that the bicyclist was having a pleasant time if the elements in the landscape here consisted of some rolling hills in the distance, some large shade trees in the foreground, and a well-kept roadway! Suppose the bicyclist were represented flying along the smooth path in the Abraham (No. 6) composition, or along the tow-path of a canal in such country as represented in No. 8, would not the picture affect our minds in a very different way from what No. 2 does? So, you see, the matter of landscape study is not all a matter of technique, but also of selection and arrangement. ERNEST KNAUFFT.



NO. 5. BY THE SEA-SHORE. CRAYON SKETCH (REDUCED). BY FERDINAND HEILBUTH.



NO. 4. FROM A DRAWING BY ERNEST DUEZ.

PAINTING ON TAPESTRY CANVAS.

II. WATER-COLORS.

It is well to begin painting by putting in the sky or background. A sunset sky is painted as follows: Make three washes by putting some of the white paste into the bottom of three cups and mixing into each enough color to make a tint at least twice as dark as it is to appear when dry: 1. Prussian Blue; 2. Imperial Madder, with a touch of Yellow Lake; 3. Yellow Ochre, with a touch of Yellow Lake. Experience or experiment will tell you just how much of each to use. Cobalt can be substituted for Prussian Blue in a light scheme of color, and the blue wash can be toned with a little Imperial Madder if it is too green. The white is sometimes omitted altogether, but must be used on a colored canvas or on burlaps.

Wet the canvas with clear water, and when it is partly dry scrub into it the above three washes, keeping the panel tilted well forward. A large brush can be used to put on the paint, but many prefer the pad of cotton. Put the blue wash at the top, and extend it a little over one third down to the horizon. Into this blend the rosy wash about for half the remaining distance, and then add the yellow wash, letting it come well over the horizon down onto the middle distance.

When the sky is partly dry, any objects which cut into it must be painted at once, so as to prevent hard edges, and if possible the distance and middle distance must be fully

finished. Keep well within the outlines in laying the colors on the canvas, as they will sometimes run into the sky tints, especially in a soft canvas. The distance can be painted with the sky tints used in stronger tones. Into these tints pure colors can be floated in little touches, so as to give variety. Use the lighter tones of color, however, and do not encroach upon what are essentially foreground tints. Cobalt, Light Red, Terre Verte, Emerald Green, and Raw Umber are all useful. Clouds also can be painted in with Cobalt and Light Red in the shades and touches of wash No. 2 in a strong tint for the lights.

A blue sky is painted by a wash of Prussian Blue into which Cobalt is blended in broken tints, and a wash of Yellow Ochre at the horizon which extends over the distance, which often is put in with dark tones of the blue made by adding a little Blue Black to the Blue.

Green trees are painted in two flat washes at first, and while still wet the colors are floated in. Scrub these two flat washes well into the canvas in all the shades and large masses of foliage. Put the shades in with a blue green wash and the lights with a yellow green wash. Then finish by scrubbing in blue greens and grays into the lights for shades and the yellow green wash into the shades for lights. Sometimes it is well to leave the canvas bare wherever the light strikes into a shadow, and cover afterward with this yellow green. These flat washes thus disposed of, the various other tints can be touched in while they are still wet.

The following tints are available: 1. Raw Sienna or Yellow Ochre and Prussian Blue mixed to a blue green for shades and to a yellow green for lights; 2. Naples Yellow and Prussian Blue; 3. Raw Umber and Prussian Blue; 4. Burnt Sienna and Prussian Blue; 5. Cobalt and Naples Yellow; 6. Cobalt and Yellow Lake.

Terre Verte gives an exquisite set of tender greens when mixed with white and toned with Yellow Lake, Naples Yellow, or Yellow Ochre. Any number of modifications, both of tint, tone, and color, can be made with the above washes. Into these can be painted any or all of the following colors, blending them with the brush: Burnt Sienna, Crimson Lake, Roman Ochre, Vandyke Brown, Light Red, Emerald Green, or Imperial Red. If the under wash is of Cobalt and Naples Yellow, the lighter colors only should be used, so as not to destroy its value, and this must be carried out all through the picture, the strong tints being put on in minute touches only. Very brilliant work can be done in this way, if the values are strictly looked after. The trunks and branches can be put in with flat washes,

into which are touched with sharp strokes the various markings of bark, moss, and lichen. Vandyke Brown, Raw Umber, Burnt Sienna, Terre Verte, Roman Ochre, and Naples Yellow are some of the colors used.

Foreground plants and grasses are put in with the same set of tints as the trees, made in stronger tones and outlined with sharper accents. Buildings and other objects are put in with the appropriate colors very much in the same way as the trees—that is, wash in the shades with a cold tone of the local tint and the lights with a bright one. Finish by working warm colors into the shades and cold colors into the lights.

Flowers are painted by putting in the shades first in a color contrasting in tone to the local tint. When dry the local tint is washed over all, and the accents of light and shade touched into it with pure color. Only large, loosely petalled flowers are suitable for tapestry painting, excepting in instances of small panels of fine silk or linen canvas. All the work must be kept broad and somewhat flat, and it is not necessary to strive after the endless variety of tints and tones which go to make the perfection of easel painting. Paint in each bit as it is to be, and feel that, if possible, you will do this in such fashion that it cannot be improved by any after touches.

Flesh painting is done in a very simple way. First wet the whole figure with clear water. When partly dry, put in all the masses of shadow in a flat tint. Emerald Green sustains all other tints as well as any other color in the list, and allows good modelling with a warm shadow color. But if a warm under color is wished, Burnt Sienna or a mixture of Raw Umber and Scarlet Lake is often used. When dry, the local tint is washed over all the flesh. Into this is now floated the shade colors and those of the carnations and half tones.

The following is a good set of tints for general use: Shades, Emerald Green; flesh tint, Yellow Ochre and Scarlet Lake; carnations, Imperial Madder and Scarlet Lake; half lights, Scarlet Lake in the very lightest tones; half shades, Cobalt Blue and Imperial Madder are used for blonde, with a touch of Yellow Lake added for brunette complexion. Before putting in these tints, see that the flesh tint is well scrubbed in and only partly dry.

Hair is painted with broad shades, washed over when dry with the local tint. The eyes are put in with a local tint, into which the modelling is put with delicate touches of strong color left to blend into the local tint. The catch light and reflected lights are scraped out with a sharp-pointed knife. Draperies are painted in with the shades in a mass of tint opposite to that of the local tint. Over this, when dry, is painted the local tint, into which is then painted the accents of light and shade.

In the process of painting, resort can be had to many different ways of applying the colors in order to produce a variety of effects. Smooth, flat tints are put in readily with the cotton pad. Broken tints of various colors are put in and blended with a sponge, if in masses of tint, or with brushes for accents or drawing of outline. Rags of different materials are used in various ways, and often little pads of kid produce effects impossible with any other tool. Experience soon teaches each artist an individual method of work and the proper tools that are necessary for it.

E. DAY MACPHERSON.

FLOWER PAINTING.

SUGGESTIONS FOR COPYING THE STUDY OF HOLLYHOCKS, BY FRANCES WALKER, IN OIL, WATER, AND PASTEL COLORS.

THE study of hollyhocks comes in most conveniently at this time of year, so a few hints as to the way the color is put on and the degree of finish necessary will be welcome to any one who wishes to study the flowers themselves out of doors. The canvas used should have rather a coarse grain. Large bristle brushes should be used and a liberal supply of color. A medium composed of linseed oil and turpentine—one part of oil and two of turpentine, with a few drops of drying oil—will be of great assistance in thinning out the color in the shadows, and in that way adding to their depths. The lighter parts should be heavily loaded.

Begin by drawing on the canvas the upright stem with a piece of charcoal. That is the leading line in the picture. From that

the color too cold, unless a very warm one is used, with the Madder Lake. Rose Madder touched in will add to the brilliancy, and Permanent Blue should be added in the shadow. For the deepest touch a little Burnt Madder can be added. These colors can be used throughout all the red blossoms, keeping the outer ones less modelled and less brilliant. For the white flowers use Silver White, Lemon Yellow, a little Cobalt Blue, and Rose Madder. The colors must not be thoroughly mixed, as that would destroy the brilliancy, but they should be broken one into the other. The lighter the flowers the more heavily should they be loaded. For the green use Permanent Green, Raw Sienna, Burnt Sienna, and a little Madder Lake. Warm colors, such as Yellow Ochre and Vermilion, should be broken in, or the green will be too cold and raw. The drawing is always a matter of importance, and the brush-marks should be taken as much as possible with the forms. This study requires particular freedom of

touch. The arm should be trained to be independent as much as possible of the mahlstick, which cramps the stroke, and should only be used in touches of the greatest delicacy.

WATER-COLORS: A large red sable brush is of the first importance in copying this study; it should come to a good point. With such a brush it is almost impossible to do dry work, but it must be always kept in mind that with plenty of water also plenty of color must be used, otherwise it will fade away. The drawing must be carefully made with Cobalt Blue on the moistened paper (directions for which were given in the June, July, and August issues of *The Art Amateur*). The central stem is the leading line of the composition; from this draw to the edges of the picture, and then there is very little danger of having to correct the composition.

Float in the background as soon as possible, using Indigo, a little Light Red, and Raw Sienna. While the background is still wet paint the most distant portions of the picture. Now paint the red flowers. Finish as much as possible while perfectly wet, then let it dry entirely before adding the finishing touches. This process must be carried out throughout the study. Use Alizarin Crimson, Rose Madder, and a little Indian Yellow. New Blue should be washed over when the flower is dry for the shadow. The white of the centre of the flower is accented by the abrupt way the color stops. This is the most important spot in the picture, and must be given proper attention to keep it in its position.

Now paint round it the rich dark greens and reds. For the former use Burnt Sienna and Hooker's Green, broken with Rose Madder, Red, Blue, and Alizarin Crimson. Work all the dark tones in now. With these tones the white flowers will be cut out, and it will be seen at once how much color is required to render the flowers faithfully. The colors used in the white flowers are Cobalt Blue, Rose Madder, and a little Lemon Yellow.

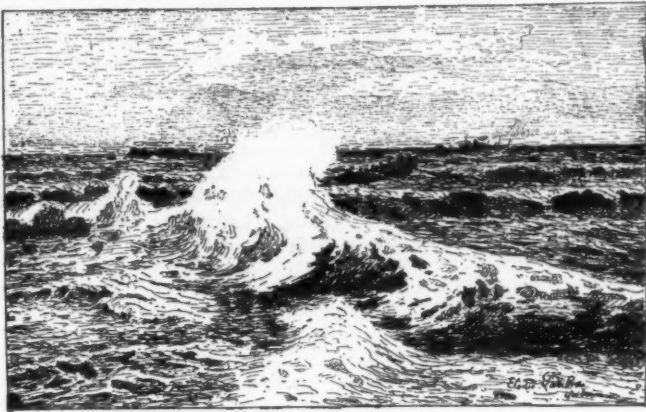
By this time the paper is covered, and there only remains the process of bringing the study together. Many parts will be found too weak and will require repainting; others will be spotty and need simplifying. Another part may jump out of its proper position and have to be put back by adding a gray of Cobalt and Rose Madder. In case any part is very faulty, wash it down with a soft sponge and repaint it. This process rather enriches the work than otherwise. The stems form



NO. 6. FOUNTAIN OF THE ENGLISH NEAR MONTMURON.
DRAWN BY T. ABRAHAM FROM HIS PICTURE.

point draw the flowers outward. Omit the flowers and buds on the outside, as they should be painted into the background. With a little Permanent Blue and Raw Umber, diluted with turpentine, pass over the charcoal lines, so as to have something that is secure and not so easily dusted off as the charcoal would be.

Start the painting with the background, and cover the canvas to the edge, loosening it and making it lighter on the edge. For the background tone use Permanent Blue, Madder Lake, with Raw Umber. A large-sized bristle brush should be used, and the brush-marks should be taken in all directions. Now paint the principal flower—the rich red hollyhock with the white eye. This will make a centre for the picture; the strong contrasting colors draw the eye to it, which is always a desirable thing in a picture. Use Madder Lake and Vermilion and a little Cadmium and Silver White. It is very easy to make



7



8



9



10



11

NO. 7.—BY ELODIE
LA VILLETTE.

NO. 8.—"ON THE
LAKE." BY GUS-
TAVE CARPAUD.

NO. 9.—"RETURN-
ING FROM MAR-
KET." BY ULYSSE
BUTIN.

NO. 10.—"WASHER-
WOMEN OF BRIT-
TANY." BY LIL-
IAN GREENE.

NO. 11.—"CASTING
THE NETS: EVEN-
ING."



a very important feature in the study; the positive but broken line must be insisted upon. After making a careful copy, it will be well to procure a bunch of similar flowers, arrange them as much as possible as in the study, and do from nature what you have already had a good lesson in. You will soon find out how much you have learned from your work, and the practice will be of lasting value.

PASTEL COLORS: Take a velvet paper or pastel canvas of the desired size, and with charcoal, finely cut down, draw the principal forms—just to place the flowers. Small drawing would be unnecessary, as it would certainly be lost in the working. Choose always the color to match as near as possible. When it cannot be found mix one over the other until the exact tone is procured. A large assortment of colors is necessary. The principal danger in pastel painting is in getting it smudgy by too much rubbing. Try to rub as little as possible. Break the colors one into another. To put it in another way, *draw* all the time with the pastels. When completed the picture should be put quickly under glass.

RHODA HOLMES NICHOLLS.

WILD FLOWERS.

"We have converted a disused carriage house into a studio, and I am making some wild-flower studies, and think they will be of use to me next winter. I am surprised to find what a great number of charming little wild growths there are that look lovely on china, and I wonder people don't paint them more. I want to paint a set of plates with clover borders—not too natural, but just suggestive of summer bloom, and as dainty and airy as little roses are painted," says a country friend. "Yes," I reply, "it is this careful study that tells in future work. You may not immediately use these special flowers, but if you delve deep into nature, with instinctive love for it, and portray the beautiful wild flowers with truthfulness, you will have a fine foundation for designs in china painting."

Clover in white and pink are lovely for china, and daisies may be grouped with them. Then there are grasses that grow in the same fields, with tiny seed-pods in tender greens, blending to pink. For this soft pink use Pompadour or Deep Red Brown very light. Grasses must not look coarse, or they will remind one of weeds. There is a knack in painting the clover small. Just as the little roses are made by a few curved strokes, so pink clover may be painted with swift downward strokes of pink, wiping out the high lights, and a darker pink for depth. A few touches of green near the stems hold all together.

China painters need to go oftener to nature.

Buttercups are pretty, too, with the glossy yellow leaves partly painted with yellow lustre. Try the combination of cream tint in paint with yellow lustre and the buttercups in natural shapes, but in a conventional design, and finish the design with gold. It is a very refreshing combination of color. The lustre painted a little deep is just the color of buttercups.

An ideal flower for decoration is the wild

clematis—white against a green background seems its natural element. It is in bloom now and lasts until late in the fall. It may be painted with large wild flowers on a vase, and green lustre would be a fitting background.

The wild pink is another wild flower in size



CLOSED GENTIAN.

DRAWN BY LEONARD LESTER.

and shape appropriate for vases. Paint in combination with ferns, and back of the group of pinks and ferns use violet lustre very light. The closed gentian, too, is pretty for a tall shape. It grows among tall grasses. The old-fashioned "butter and eggs," with

its many yellow pods, will work in well as a border, or on a band about a cup.

Wild asters group themselves into graceful threes and fives, and hide stems in arrangement. It is such a mistake to overwork stems. They are rarely so beautiful that they should be emphasized. Neither do we want our wild roses too prickly with thorns.

"Should wild flowers on china always be natural?" I am often asked.

"Not necessarily," is my answer. The shapes may be carried out in paste and gold work, as well as color. The wild violet makes an admirable shape to reproduce in paste. Because they are used conventionally do not make them as stiff and straight as little Noah's-Ark animals. Keep the graceful shapes, but group them conventionally.

Bitter-sweet is a wild berry that could be worked out in colored enamels. There are many small wild flowers that adapt themselves readily to decoration that are so frail that they fade a few minutes after they are picked. Take the water-color box right out in the fields and woods, and get original studies for winter work. The small huckleberry, with many colored leaves and innumerable ferns, lend themselves gracefully to china decoration.

FANNY ROWELL.

THE ART OF MINERAL PAINTING.

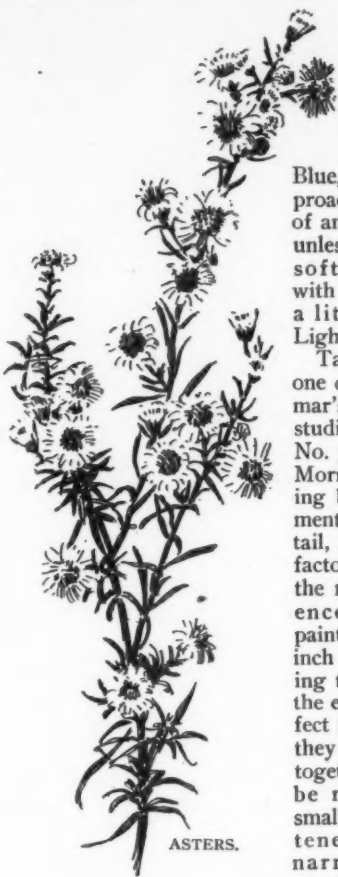
X. MONOCHROME.

THE first attempt in colors in any subject had better be in monochrome. If the beneficial results of such a practice were more generally recognized, we should see much better brush handling and a more intelligent idea of light and shade, even in the efforts of beginners. The handling of the pigment is exactly the same, without the confusion consequent upon one's first introduction to a full palette of color. And quite as often pretty and harmonious color depends upon the manner in which it is used as upon the means employed to produce it.

In a previous chapter I explained the difference between hard and soft colors, and the necessity for obtaining a certain body in delicate tints; colors like Delft Blue and Delft Green, which are prepared expressly for monochrome work, are more satisfactory in this respect. But even these are much improved in quality, without any material change in tone, by using with them one of the "soft" colors (Light Sky Blue, Pearl Gray, Warm Gray, and Ivory Yellow), and from them a choice can be made to harmonize with anything. Each possesses body enough to supply the deficiency in the other. Copenhagen Gray is, perhaps, the only exception, as it glazes brilliantly by itself, and is a clean, lovely color to work with, but has too much strength to use with others.

Colors that are particularly pleasing for monochrome are Deep Violet of Gold, Green No. 7, and Brown Green (which makes a tender olive), Chestnut Brown, Brown No. 108, and Brown No. 17—the last is especially good. These with Turquoise Blue or Turquoise Green are all to be used with Pearl Gray. The good glazing properties of this color give softness and depth to the lightest tints, and if they affect the color in any way, it is for the better by toning it down a little. Deep Purple,





ASTERS.

Deep Red Brown, and Violet of Iron with Warm Gray are equally pleasing. Old

Blue, a very near approach to the color of an old Dutch tile, unless used on a very soft glaze, might with advantage have a little help from Light Sky Blue.

Take for a model one of Charles Volkmar's blue and white studies, we will say No. 323, "A Spring Morning." This being broad in treatment, with little detail, should be satisfactorily rendered by the most inexperienced. It can be painted on two six-inch tiles. In choosing them, see that the edges are as perfect as possible, that they may fit closely together. They must be mounted on a small board and fastened in place by narrow strips of wood tacked across

the bottom and both ends.

On the soft glaze of the tile it might not be necessary to use a soft color with blue, but for illustration we will do so. In any case, it will do no harm. Take out on the palette a portion of Delft Blue or Old Blue, as preferred, and a smaller quantity of Light Sky Blue, and use one of the new mediums, which will remain in working condition for an hour or longer. Lacking this, make a mixture of about five parts balsam and two of oil of cloves. Grind down both colors with a touch of this; then with one of your broad, flat brushes sweep over the whole sky, using, perhaps, one part of Light Sky Blue to three of Delft, and just enough medium to spread it easily. Carry a light hand, and, stroking in all directions, practise at laying an even tint, or comparatively even. There is no square inch in the whole picture which may be called a perfectly flat tint; consequently, don't use a pad. Add a little more Delft Blue as you approach the horizon, and also touch in the slight indications of clouds. Do not hurry, and do not work over it too long. Strengthen the color still more for the distance, then sweep in the broad light and shade of the foreground, but without any regard to details, looking for the under tint only.

Next, using a smaller brush, put in the hazy indications of a windmill and other markings in the distance. Block in the tree on the point over the boat, and that over the house; next the stronger trees and the shadows in the grass, leaving the under tint for the path. Then with still stronger color touch in the details about the house and trunks of trees and dark grasses in the foreground. It will not be necessary to use the Sky Blue after the first laying in. Cut out the light in the sky over the house and among the trees, the water in the distance, and about the boat;

also the light grasses in the foreground. It would hardly be possible to leave these grasses, and they can afterward be touched over with a thin color. Much of this taking out can be done with a clean brush, dipped in turpentine, and wiped nearly dry on a cloth; but don't use any turpentine on your work or an excess of medium; there should be just enough to spread the color, and no more, and it should keep all the details that you have put in so far as sharp as the conditions call for.

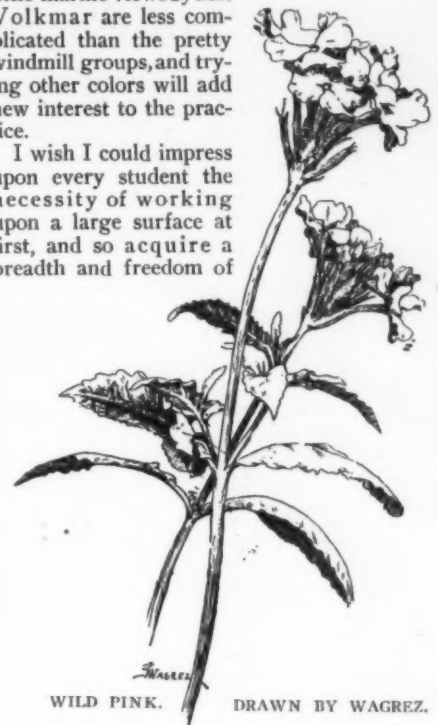
Probably by this time the colors begin to dry somewhat. Slip the tiles off the board, and, holding them on a wire toaster, dry them over the flame of a gas or oil stove, or they may be tilted on a grate on the top of the range. They should be made very hot, but not scorched. When cold enough to handle go over them with the scraper, and take out every particle of dust where the color begins to settle; and, holding the scraper flat, go very gently over the whole surface without breaking the color. Very much of the roughness can be removed, and this helps the glaze materially.

Now, with a small brush, a very little medium, and an exceedingly light hand strengthen such details as necessary with little, decided touches. But follow the copy closely. It is better to do too little than too much; don't get any hard lines. Also remember not to touch the same place twice while it is wet. This would disturb the first coat and utterly ruin the work. It will probably be necessary to give a thin wash of color on the lights in the water, as it should in no part show the white of the tile.

If the picture at this stage is not entirely satisfactory, if you think you could do better another time, it is not at all necessary to fire it. Think how many such studies art students make and discard. If they were all framed and hung, what a chamber of horrors it would be! The fact is, there is altogether too much work fired. Of course, there is the natural curiosity to see how our efforts will come out. But rest assured, firing will not make it any better, and very often it would be far more satisfactory in the end to wipe it off and try again. Take another subject, if you do not wish to repeat the same, but make several of these broad, simple treatments. The

little marine views by Mr. Volkmar are less complicated than the pretty windmill groups, and trying other colors will add new interest to the practice.

I wish I could impress upon every student the necessity of working upon a large surface at first, and so acquire a breadth and freedom of



WILD PINK.

DRAWN BY WAGREZ.

handling. It is easy enough to come down to small work later on, but small beginnings make one timid, and even if disposed to attempt a large surface or subject, the handling is likely to be petty and weak.

After some practice of this kind, try translating a landscape in color into monochrome, and so learn values and light and shade.

Going again to The Art Amateur color supplements, we find many that will be excellent for this practice. Taken in the order named, Nos. 266, 280, 264 are not far removed from monochrome. Nos. 245, 247, 248, all present different problems. Bruce Crane's winter landscapes and No. 319, "A Bunch of Grapes." Try also some of the flowers, Nos. 277, 318A, 317, and there are many others. I would recommend also that

these studies be made in colors other than blue, selecting for each one that will harmonize with the spirit of the picture.

The student who has been faithful and practised at these monochromes until he has acquired a certain dexterity of handling colors should have some reward, and I propose for summer work to take up the study of seaweeds as the most simple introduction to color, combining them with little marine and shore views in monochrome, choosing a color for the latter harmonizing with the particular seaweed that it accompanies.

To carry out this idea for a set of plates, a scroll ornament can be arranged so as to partly frame the little monochrome, and in some cases repeat the form of the seaweed, in a slightly conventionalized manner, or have shell forms suggested, and some arrangement made for enamels.

Some who are in favored localities can gather many kinds of seaweed for their models, and specimens properly mounted on cardboard can also be had in cities. Very beautiful kinds come from the Pacific coast. The colors run from the purest Carmine through Deep Purple into Violet of Iron, from that to Brown No. 17, Brown No. 108, and Yellow Brown to Ivory Yellow. Another scale of color would begin with very pale



Mixing Yellow through the Moss Greens to Brown Green into Brown No. 17, making olive browns, that in turn will run into Yellow, Violet of Iron, and a Jet Black. All colors seem to be represented except the iron reds. I have one that is a gorgeous combination of Deep Purple and Orange Red, but have never found one that gave any indication of the flesh reds of Carnation or Deep Red Brown.

It is not all kinds that can be satisfactorily represented, and some of the most difficult give the best color harmonies, but choose the more simple ones to begin with. There are those with long, broad leaves, the edges very much frilled, which will be in clear Carmine A or English Pink. Sometimes the whole is covered with minute specks of stronger Carmine, and the edges as they fold back and forth, being transparent, show various degrees of strength. There are no grays in these; the whole is a pure rose color, sometimes deepening to crimson (Deep Purple), but they grow in clusters, with many small ones at the bottom, and the grays can be given by fading some off into the background. Although these are pure in color, they must be kept exceedingly soft. Another variety of this same is a delicate olive green, what would be Brown Green and Pearl Gray; sometimes these are flushed with a suggestion of Carmine—it is hardly more—but makes an exquisite color. And again these will run to quite a clear green and deepen to a rich glowing olive. The edges are much less frilled than the pink. With all these kinds the object would be to cover the whole with a clear, even tint, and then put in the detail with clean, crisp touches.

Others have slender and much branching stems, covered with a fine hair-like growth, of from one-eighth to one-fourth an inch long, and these are in soft tints of Warm Green, Violet of Iron, Deep Purple, Brown No. 108, and Brown No. 17, all self-colored. The browns sometimes fade into yellow at the tips, but in each case the best treatment seems to be that of laying in the whole with a soft gray—Pearl Gray with Black, or Green No. 7 or Brown No. 17. Use a flat brush, making short strokes at an angle with the stem. Use for this as a medium balsam with a very little lavender. It should dry in a few moments. Then with a brush having a perfect point make a series of hair strokes at a slightly different angle from the gray, not nearly covering it, and using the very lightest of the local colors; follow, changing the direction, with others of stronger color. By no means disturb the first, and don't lose all the gray. Lastly, put in a few very decided touches in the centre, away from the edges, which must be kept exceedingly soft. Strengthen the stems, or in some cases they will be cut out light.

There is another which is a wet, mossy

growth; the treatment would not differ much from the last. Sometimes these will be distinctly carmine and a bright sunny green. In that case it would be better to omit the gray under the carmine. Use the lake very



DECORATION FOR A BONBONNIÈRE.

delicately at first, work up a little stronger, and touch the gray over it in parts. These different methods of handling will probably meet any emergency, always remembering that details must never be dry and sharp.

Such plates would require two or more fires, and the backgrounds might be put in for the second, giving a chance to carry it over the decoration in parts, which could be, perhaps, better managed on the clean china. Shells would be a pretty addition. Like all the rest, they want plenty of gray, and sometimes may be slightly touched up with white enamel, but it must be used quite moist, so it will give a sparkle only, and not stand in relief. Don't be tempted to ornament your seaweed with enamel; it is altogether too frail a growth for that. The enamel is used to accentuate the high lights, and must, accordingly, be handled with a great deal of judgment.

E. C. DARBY.

HOLLYHOCKS IN MINERAL COLORS.

OUR supplement design is appropriate for a large jardinière or vase, for an umbrella stand or a pedestal. The larger pieces will have to be fired in the big pottery kilns, for they are entirely too tall for any amateur kiln. Umbrella stands and pedestals may be bought in plain white. For a beautiful free painting like the hollyhocks try not to make a transfer, but sketch the design on the china. You will feel more in sympathy with the quality of the flower and your painting will be less laborious. Use India ink for sketching or a lithographic pencil. The pencil does very nicely if you can keep it sharply pointed. It is so soft that it breaks easily, and, being thick, it is a clumsy thing to handle—not nearly so dainty for a fine mark as a well-pointed brush and India ink.

Paint the flowers and leaves entirely in grays and greens for the first firing. Pink and crimson should have only one or two firings, and may be merely free washes over the shadow colors and on the china where it is left free for the local color of the flower.

Grays are the most beautiful when they are combined from Carmines, Apple Green, and a little Silver Yellow, with Blue in the cold shadows. Mix with oil long enough to keep open while painting. Tint a background of Night Green, Ochre, and Moss Green. Naturally, if shadow color is used too heavily, the painting will be sad and doleful in effect, worse than the other extreme of raw color, without shadow. Too much shadow gives a dark, muddy effect. For the first painting be on the safe side by painting the shadows very dainty and clear, for they may be deepened in subsequent firings.

Work in water-color is fine preparation for china painting of this style, but to keep the pinks clear in mineral colors is far more difficult than in any other method. The firing always tells if pinks have not been put on clean and pure; and they may be well painted, but if overfired, they will lose their pretty freshness and become in each firing more and more inclined to purple. Overfiring pink frequently gives an artistic tone, well suited to shadow flowers, but the dainty quality of sky pink is lost by too much firing. The less prominent flowers, those in half tone and on the edge of the group, may be painted with pink predominating in the shadows. For the

first firing put in the yellow centres. They may need to be toned down in a final firing. Yellows come out brave and strong oftener than they are wanted. Sepia or the same shadows that are used to paint the flowers will call them back into place.

Use Rose Pompadour for the pink flowers in the second firing, and finish with Ruby and Carmine. Use the gold colors (Ruby and Carmine) for the



DECORATIVE COMPOSITION BY BOUCHER. (FOR DESCRIPTION SEE PAGE 86.)



"CUPIDS' WASH-DAY." DECORATIVE PANEL IN PÂTE SUR PÂTE BY L. SOLOON.
 (For description, see the article on page 86 of this issue.)

final firing only on the parts that need a rich and pure color. The greens may first be laid in with Moss and Apple Green and Silver Yellow; for the second firing use Moss Green, Dark Green, and Finishing Brown. The china should be left clear for the high lights of the flowers and for the local white quality.

To group on taller pieces of china, the stems and flowers may be continued toward the base to nearer the natural growth of the hollyhocks. Painted in miniature on small vases, you will find them very shapely and ornamental. Let there be symmetry of line in harmony with the shape decorated and a magnificence of color. The flowers fall in all directions from the main stems. The bloom of the leaves is secured by skilful handling of contrast.

FANNY ROWELL.

A HALF DOZEN bouillon cups with as many shades as the rainbow, and all painted from the same bottle of green lustre! There are pinks and maroons and bluish colors, with a generous sprinkling of spots, and the expectation was,

STEIN DECORATED WITH A YACHT AND POND-LILIES.

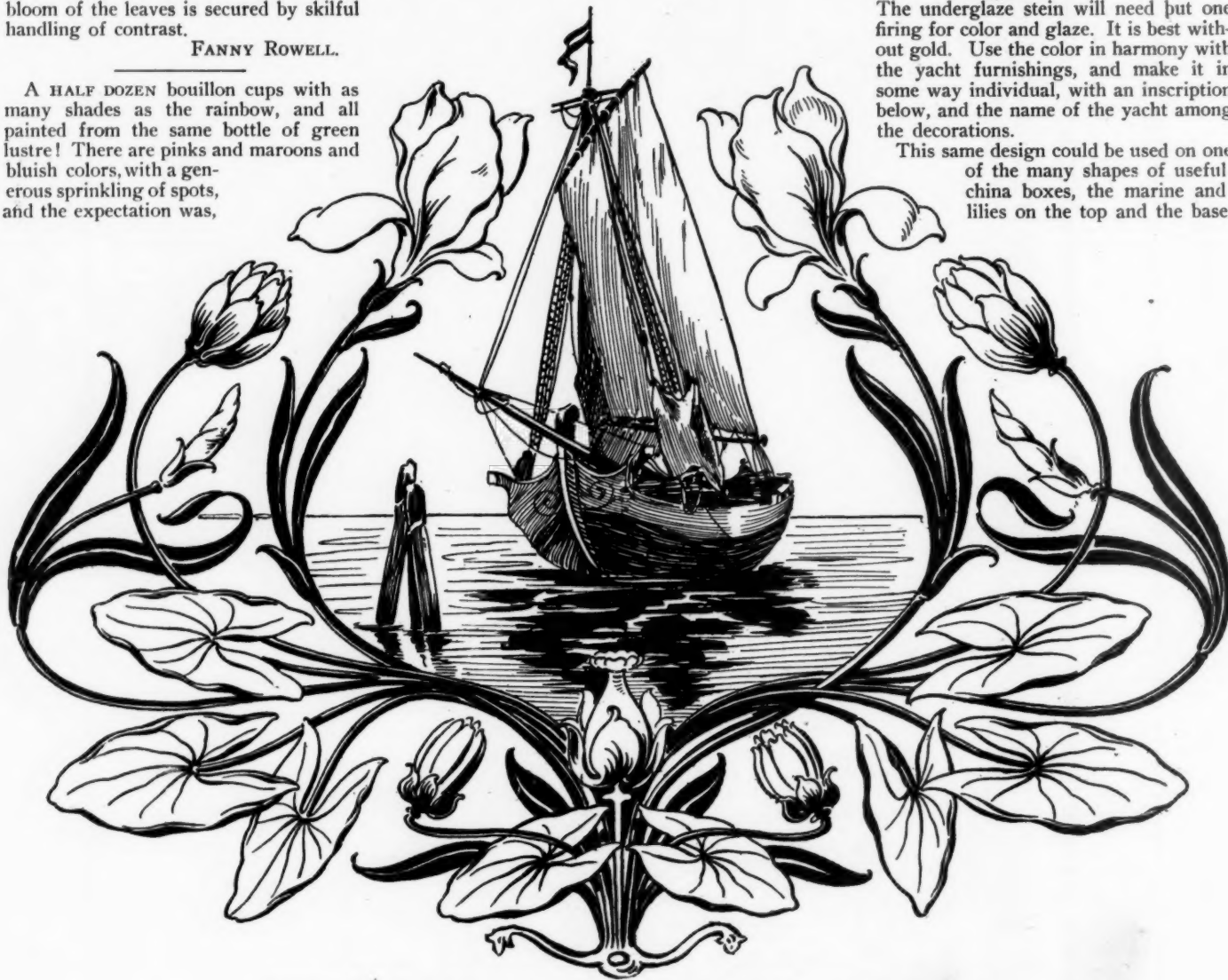
We prefer underglaze treatment for steins, because they seem more suitable when big and strong rather than dainty. But there are some very good shapes in steins for overglaze decoration, and our design is suitable for both.

Paint the water and surrounding landscape, with boat, as a panel on the front of the stein. Paint in natural coloring greens and blues, with deep reflections. It is always best to select a "time of day" to be described by the marine, otherwise one's shadows and depths are apt to be uncertain; if it is noon,

lily decoration may be incised—carved out of the clay. It is far more elegant and more in vogue than in bas-relief, but the carving out must be done soon after the stein is shaped. The clay would harden in a few days—too hard to take an impression. All dry clay unbaked is more frail than plaster. When it is ready to paint the clay has undergone the hardest kind of firing. After the incising the stein must be returned to the pottery for this firing.

Almost every one who commences to paint underglaze wants a full line of colors, but it is better to work in monochrome or in brown and écu tints than to mix a half dozen colors that, without experience, would be sure to be a disappointment to the amateur. The underglaze stein will need but one firing for color and glaze. It is best without gold. Use the color in harmony with the yacht furnishings, and make it in some way individual, with an inscription below, and the name of the yacht among the decorations.

This same design could be used on one of the many shapes of useful china boxes, the marine and lilies on the top and the base



DECORATION FOR A STEIN. (FOR DESCRIPTION SEE ARTICLE GIVEN ON THIS PAGE.)

of course, to have them all a uniform green!

"Aren't they awful?"

"Was your china clean?" I ask.

"Perfectly," was the reply; and as I knew the record of this teacher for careful attention to detail, I did not doubt her.

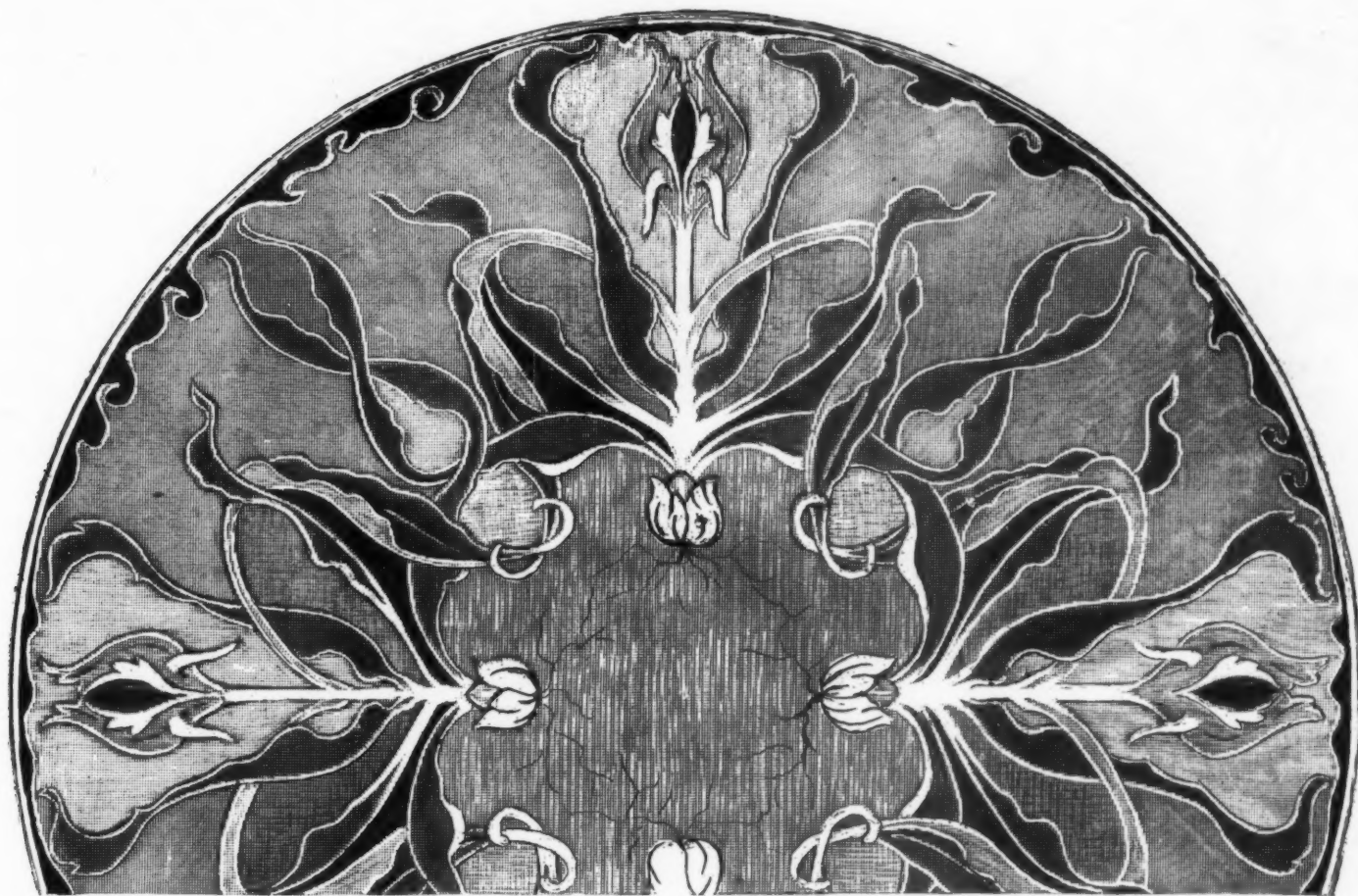
"I even rubbed each cup with turpentine before tinting, to be sure there was not a spot to come uneven." And that explained it. Turpentine is the mortal enemy of lustres, and the two play all kinds of mischief when they come in contact. The lustres are all too dainty to even breathe the same atmosphere without contamination. To rub china with turpentine when it is to be tinted with color is a very safe precaution, and helps get a perfect tint, but lustres—no! These tints that came out so badly had been put on with a brush freshly washed out with turpentine.

the shadows are directly under, of course. *Morning* accords best with the pond-lily border, for a well-conducted pond lily usually closes in the afternoon. As the flower is not to be painted naturally on the stein, this idea is not of so much importance. Paint in the conventional lilies with light tones of green, and deepen against the background of the stein, which should be of brown and sepia, tinted on heavily, to give the stein the pottery element. The background of the painting might be in the yacht colors. Keepsakes of this kind are much appreciated "on board," and are pleasant reminders of a special trip and company. When the yacht colors are used, gold may be introduced in the design.

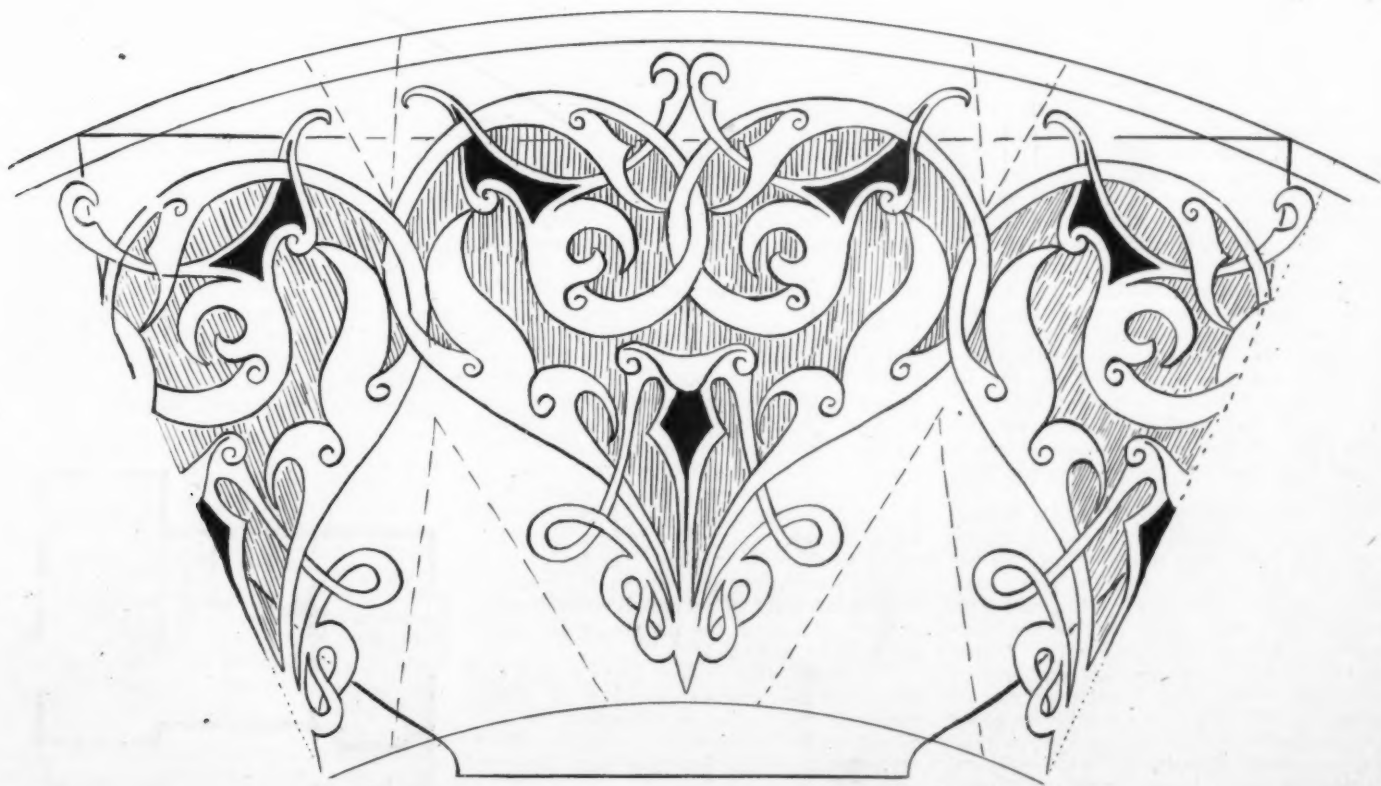
To paint in underglaze, secure a stein in the unglazed state. If modelled without baking, all the better, for then the conventional

of the box in the yacht color, and a little of the color about the rim of the lid.

COMPEL yourself, in china painting, to keep the china clean from beginning to end. The outside has had all your attention, but consider also the inside or back of china before firing. Look to see if your fingers have been decorating, too, in their own fashion, with odd daubs of color or gold. It is no trouble whatever to take it off with turpentine before firing, but afterward! It may be a morning's work. Keep "taking-off mixture" or hydrofluoric acid for accidental blemishes only. It needs a china painter to appreciate the care and thoughtful attention that a really perfect piece of decorated china has received. An amateur is apt to forget that the greatest daintiness is necessary to ensure good results.



IRIS DECORATION FOR A PLATE. BY ARTHUR W. DAWSON.



ORIENTAL DECORATION FOR A BOWL (SHOWING METHOD OF MAKING A WORKING DESIGN). BY ARTHUR W. DAWSON.



EXTERIOR OF AN ARTIST'S "BUNGALOW." BY W. P. BRIGDEN.

FIGURE PAINTING.

AMONG a collection of enamelled and jewelled boxes in the Louvre that were used by members of the Royal family are many decorated with pastoral scenes. The simplicity of rural life seems to have appealed most strongly to fêted luxury. We know how much Marie Antoinette loved to be portrayed as a French peasant. Whether the powdered courtier really liked the occasional farm duties imposed upon him by a rural French Court may be surmised, but the elaborately enamelled bonbonnières and snuff-boxes of that period portray a love of pastoral life, at least from an artistic distance. The pastoral scene should be used in connection with all lovely coloring and elegance of setting, and in the coloring leave out all idea of dull Puritan grays and severe New England economy. Pastorals abound with maidens in lovely glimmering silks and cavaliers in velvets, satins, and lace, the ideal country with plenty and luxury.

Draw the picture given on page 82 carefully. The landscape should be finished in soft blue greens and browns, but commence by laying in with gray for the foundation. Whether with grays of new combination, or with the Lacroix or Dresden, test your grays thoroughly and know what you are using. Whether they will fire darker or lighter than you paint them, and whether they will become lighter in second and third firing, or disappear to some extent, are things you must know of your palette, or you will be fated to disappointment. General rules may be given about combinations of colors, but they must be followed with artistic judgment to give values. Find out by tests if your grays need a light fire in second and third painting, or whether they will bear more intense heat. Generally, figure painting needs strong firing first and second time, and light for finishing.

HOW TO GET BEAUTIFUL PASTORAL PINKS. —Carmine is sure to turn purple by several fires. They are lovely in one firing. So use only for final fire. Lay in the pinks with Deep Red Brown, used very thin, and with Pompadour. Both colors may be fired several times without becoming ugly. A thin wash of Carmine over them makes a beautiful rose color. The same foundation may be worked up with Ruby. Deep Red Brown added to Carmine No. 1 or 2 insures a pretty pink if not overfired. Carmine No. 2 is very pretty if fired but once. It may stand two firings, but is apt to become suddenly hopelessly ugly, a sort of muddy lavender pink. Nothing can

reclaim its lost beauty except to deepen with same color. Night Green is the foundation of lovely blues, toned with deep blue.

Keep the colors very tender in the pastoral. The tones are quite in shadow, from the surrounding foliage. It may be all painted quite in detail, but be careful not to accent with darks. The base of the bonbonnière and edge of lid should be of one color of lustre. The bluish green is a favorite color on French ware. If the gown should be painted with pink, green would be the prettiest for the base, but if a violet gown is used, paint the base with rose lustre, which is a charming color for a cabinet piece. For the figure by Boucher lay in the flesh tones with Silver Yellow, Carnation, and Deep Blue Green for the first firing, and the roses with Pompadour and Deep Red Brown; the drapery with Turquoise Blue. The shadows of the light hair may be laid in with a grayish brown or warm brown of color, mixed with Finishing Brown as a foundation.

The method of finishing figure painting on china was very carefully given in the June and July issues of *The Art Amateur* for both light and dark flesh tones and surrounding draperies, and apply to this subject.

"CUPIDS' WASH-DAY."

SOLON's famous *pâte sur pâte* is raised figure work in white enamel on Minton ware. Each work of Solon is individual, and has rare value, because he is original to the extent even of never producing a composition but once. His ideas are poetic and his figures ideal and fanciful, but withal very carefully and well drawn. The figures are always in white, but the backgrounds vary in color. Brown is his favorite, because it throws the art work into distinct relief, without the detracting effect of a rarely beautiful color. The rich, deep blue background of plate, vase, or tile is, perhaps, more generally appreciated. It is an exquisite color in itself, but, according to Solon's theory, detracts from the decorative work on its surface. The brown as a background retires and throws the enamels into perfect relief. Cool pink is another background color used, and maroon, gray, green grays, blues, and black.

The raised effect is fired directly upon the bisque, and the glaze is applied over all. Solon commences by putting on a thin paste outline. Sometimes before the work is completed there are as many as fifty layers of paste, but not necessarily so many firings.

To produce the design in china, secure a Minton tile, if possible, or the decoration may

be put around the body of a vase. Tint an even background over the china, even where the design is to be placed. Sketch the design accurately in India ink, making a very fine outline. For the enamel use German relief white with one-eighth the amount of English enamel, or put with the relief white a very small amount of flux, to insure a glaze. Keep the enamel mixture very pure, principally of relief white, which requires a hard firing and is sure to last. Enamels that fire just right in the hottest part of the kiln are permanent. When enamels are so soft that they glaze easily, they are liable to chip off. It is best to use the relief white pure for the first firings. It may not glaze, but a glaze is not necessary until the final fire.

Rub down with turpentine, and make it smooth with the muller, and use just enough Dresden oil to keep it open to model. If the enamel should blister, there has been too much oil used. For such an important work as this the enamels should be well tested, and tested also as to whether they are the right degree to adhere properly to the special piece of china on which the work is to be done.

Part of the design could be selected for a ten-inch tile, or part, as the little cupid in basket, could be used on a vase or bonbonnière. Very pretty cups and saucers could be carried out in this style, with body color (background) very evenly tinted, and cupids, flowers, and doves in bas-relief.

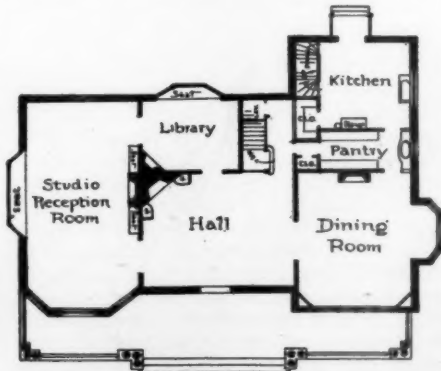
The design on a bronze background could be modelled in raised paste and covered with gold, and another method of working out the pretty idea expressed by "Cupids' Wash-Day" would be to paint the entire design on a vase in mineral colors.

FLEUR-DE-LIS DECORATION.

THIS design is admirably adapted also for a bowl. The fleur-de-lis suggests lilac colors, or pink. The violet shade that contains a good deal of pink is prettier by gaslight than when blue predominates. Some lilac and violet tints that are beautiful in day-time become flat and dull when used in the evening. Inclining to pink, they are very beautiful. Some rich, deep purples appear black at night. As it would be quite a shock to see one's handsome plates put on mourning for a dinner party, test the effect of your violets and purples by gaslight.

Three tones of violet and two shades of gold would be a very beautiful treatment for this design. I would also use violet lustre. Select the spaces for the deepest colors, indicated by the depth of color in the design, and grade the colors so that the fleur-de-lis shows prettily against a gold background. The plate would probably need three firings.

This would be very lovely for a salad set, worked out in green and gold, with cream centre to the plate. Apple Green would be the color to use, in several different depths, against a background of green lustre. Accent the flowers and edges with flat gold. F. R.



PLAN FOR THE FIRST FLOOR.

EMBROIDERY.

OUR design for spangle-work in this number of *The Art Amateur* would produce a rich effect on a mantle or costume for private theatricals. It may be used as a border for the mantle or as the front or border for a dress. The design would also be appropriate for a standard fire-screen, worked on black, dark blue, or crimson velvet or plush in gold or silver bullion thread, not tinsel, as the latter tarnishes quickly. Work all the scrolls in outline stitch, ending each spray with a small spangle, sewed on very firmly and quite flat. Let the heavy, waving line from rosette to rosette be in a different stitch, say overhand stitch. For variety, the corner rosettes may be in solid stitch; but the others, following the pattern, should have the centre only in solid stitch, with single threads radiating from it to the two rows of spangles which form the rosette. The straight lines of the narrow border between the inner and outer scrolls should be in outline stitch. The inner

around the needle and then drawing the thread through. The small, rosette-like form in the centre of this particular flower is the stigma. It should be worked in green. The leaves may be either in solid or outline stitch. The stems should be in close overhand stitch, taking an occasional stitch out from the stem to give the hairy appearance peculiar to the plant. From the designs for monograms given in this number one may be selected to finish the design. The closed buds should be in green, worked like the stems, but it would be characteristic to introduce a little bright red at the tip where the petals burst their way through the sheath of green.

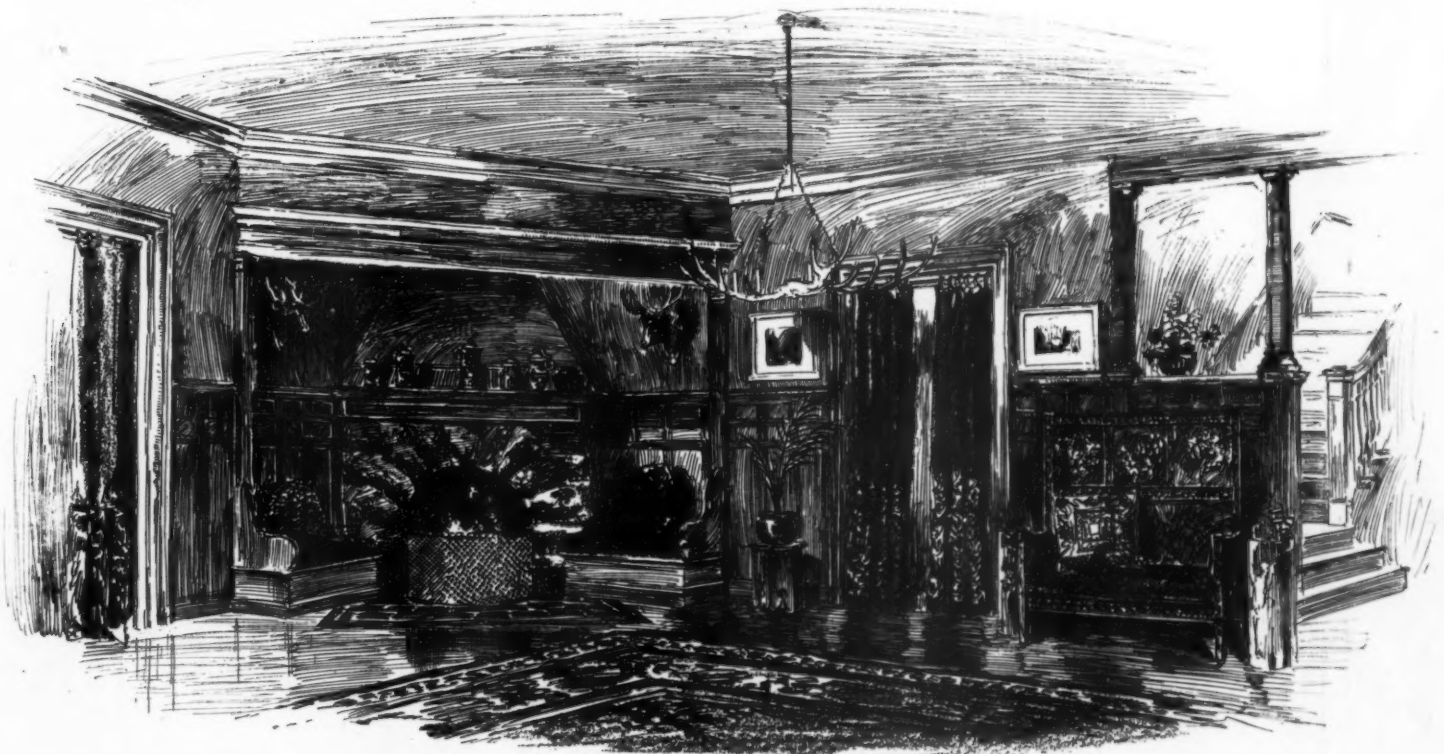
AN ARTIST'S "BUNGALOW."

THE plan, perspective drawing, and view of the main hall of an artist's cottage, which we publish herewith, will commend themselves not to artists only, but to every one who desires a house at once comfortable and picturesque, and such as can be erected for

On the other side of the hall are the dining-room, pantry, and kitchen, with the staircase between them and the library. A separate stairs furnishes communication between the cellar, the kitchen, and the servants' sleeping quarters over the latter.

An idea of the style of interior furnishing suitable may be obtained from our perspective view of the large entrance hall, which serves as a general living-room. The walls are cased with hard wood to the height of about five feet. Above that they are of tinted plaster. The floor is also of polished wood, with a square of glazed red tiling before the fireplace and a large rug in the centre. From the middle of the plain ceiling hangs a deer-horn chandelier, which may be fitted for lamps or candles. To the right is shown the staircase and the door to the library. To the left is the door to the studio and reception-room.

The chimney corner is the most picturesque feature of the room. The fireplace is arched with rough stone. The mantel-shelf, continuous with the wainscoting, holds a collection



THE HALL OF AN ARTIST'S "BUNGALOW." BY W. P. BRIGDEN.

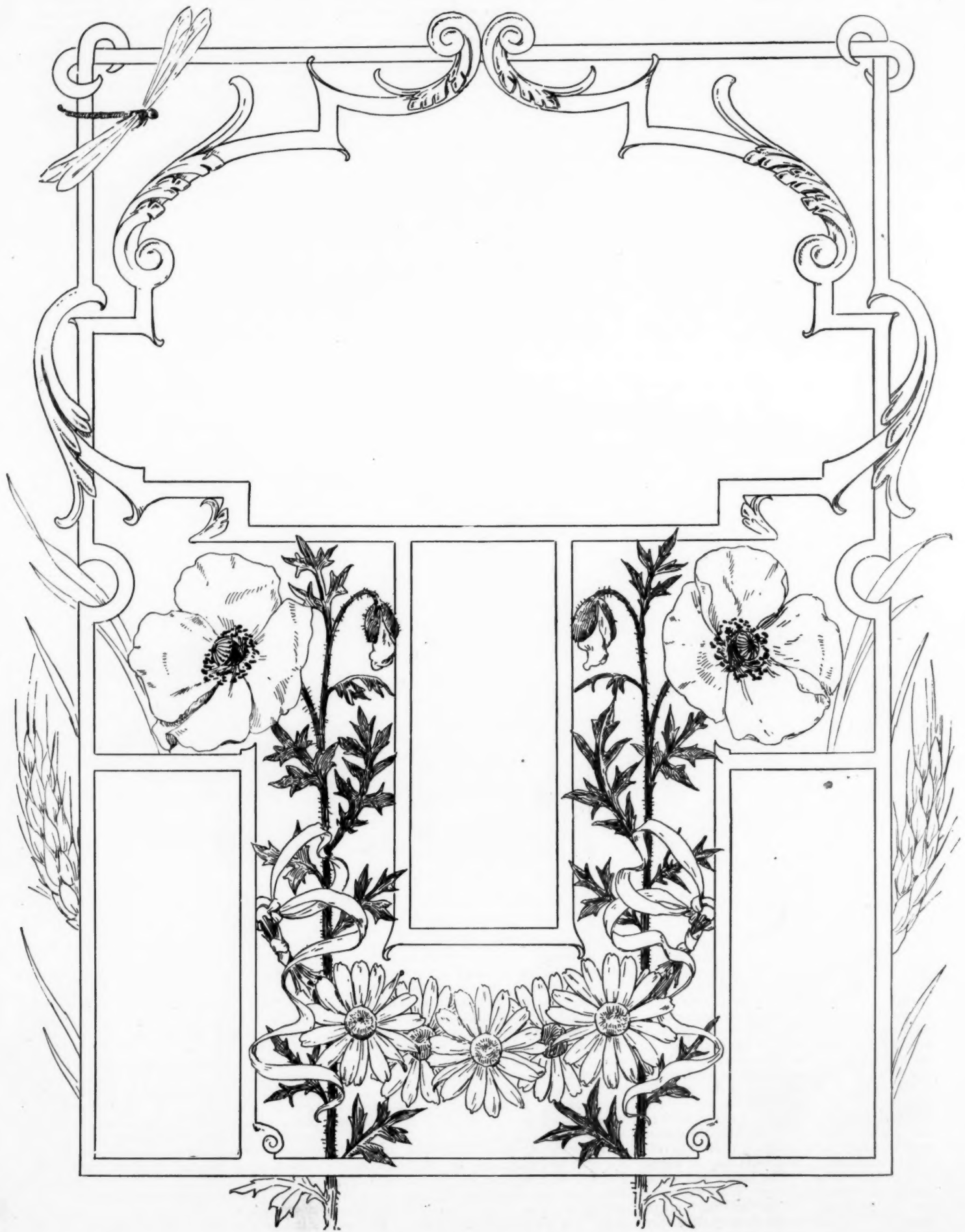
scroll had better be worked in the same way as the outer, and the small rosettes which finish the pattern on the inside should be in outline stitch, each stitch finished with a spangle. This pattern may be mounted for a screen on a standard frame of black enamelled wood with a little gold on the feet and the knobs or other finish of the uprights. It should be lined on the side turned toward the fire with silk of the same color as the face.

The spray of double poppies for embroidery may be utilized as decoration for a glove or handkerchief case, made of silk or satin in any desired color or of any suitable cotton stuff material, if the design is worked in embroidery cottons. The flowers may be poppy red, pink, or white. The leaves and stems should be in grayish green. Work the flowers in solid stitch. In the one which opens toward the spectator a few lines of black may be introduced between the small inner petals to represent the stamens, each black thread to have a small ball or knot at its end, formed by twisting the thread six or seven times

a moderate sum. The house is in the manner of a bungalow. Its low-pitched roof may be either wholly in red tiles in the California-Spanish fashion, or, where shingles are cheaper, these may be used, painted brown or dark green, with effective tile copings. The walls are of wood, but with a coating of stucco to the upper story. This may be kal-somined of a light buff tint. The lower story is clapboarded, and may be painted white or buff. The veranda should be treated in the same colors. To appear at its best, such a house should have a setting of green lawns and foliage.

By consulting the plan, it will be seen that the wide hall opens directly off the veranda. From it one enters, on the left, the studio and reception-room, provided with a large projecting window, shown on the perspective plan. The library opens from the studio, and also has a door upon the hall. All three of these rooms, as well as the bedrooms above them, are heated by the same chimney-stack, which effects a great saving in construction.

of tankards, flagons, and tobacco-boxes, suggesting many a cosy chat on cool autumn evenings. Under the deers' heads which decorate the walls are two well-cushioned seats. The fire-screen, in pierced brass, is a cheerful-looking object, even in summer. The portières may be in any heavy, dark-colored stuff—a brown or dark-red plush with a deep edging of some corresponding patterned stuff would answer. The settle, next the library door, furnishes an opportunity for the amateur, for the panels of its tall back may be filled with wood-carvings, hand-stamped leather, or stamped brass. More work for the amateur is suggested by the stand which supports a small palm at the other side of the door. This, which is of wood, may be decorated in Moorish patterns with pearl inlay, or in pyrography. The umbrella-stand, if of metal, may be decorated in repoussé. Other opportunities are offered by the chimney-seats in the studio and the corner chimney in the library; and artistic needlework may be lavished on the cushions and portières.



DECORATION FOR A CALENDAR. TO BE EXECUTED IN WATER-COLORS.

NEW PUBLICATIONS.

REMINISCENCES, by Justin M'Carthy. It would be hard to find anything more delightful in the way of literature than the two volumes of reminiscences by the great Irish Nationalist which are before us. We are introduced to almost all of the famous men and women of the Victorian era, and as among Mr. M'Carthy's intimate acquaintances he numbered all the great statesmen, poets, churchmen, artists, actors, and novelists of the last fifty years, it can readily be appreciated how valuable are those reminiscences which show the personalities of the men who have moulded the world's history since 1850. The story commences at the period of his arrival in London, when, fired with youthful ambition to take up literature as a profession, he gets a position on the staff of *The Morning Star*. He writes most entertainingly of the artists and journalists he met while in that capacity. Under the title of "The Exile World of London" he tells many interesting stories of Kossuth and Garibaldi, Louis Napoleon, and the German exiled poet, Ferdinand Freiligrath. His acquaintance with Tennyson, Thackeray, and Dickens is described under the chapter "The Princes of Literature." Particularly interesting are those on "Queen of the Western Waves" and "Boston's Literary Men," in which the author gives his recollections of his first tour of America, during which he met William Cullen Bryant, George Ripley, Horace Greeley, Cyrus Field, Alice and Phoebe Cary, Wendell Phillips, and Jim Fisk, in New York, and Lowell, Emerson, Longfellow, and Holmes, in Boston. The eight hundred pages devoted to these reminiscences are written in a crisp, kindly, and humorous manner. (Harper & Brothers, \$4.50.)

THE SANTIAGO CAMPAIGN, by Captain John Bigelow. The author of this book is already well known in army circles by his "Principles of Strategy," a very valuable work on military tactics. His description and criticism of the manner of conducting the Santiago campaign are therefore authoritative. Captain Bigelow writes modestly throughout, and has much to say of the work of the "regulars" in general and the colored troops in particular. He describes the battle in which he was engaged and the picturesque incidents which came under his observation with great dramatic force. The last chapter is most important, because it is a careful discussion of the whole military question as concerned with the United States. It presents a clear view of the present situation, points out the radical defects of our system, and gives the author's opinion as to the best plans to remedy those defects. The book is in every way a valuable contribution to military science. (Harper & Brothers, \$1.25.)

THE SIGN OF THE CROSS, by Wilson Barrett, is a very powerfully written story of the period during which Nero was Emperor of Rome. The trials and tribulations of the early followers of Christ are depicted with a vivid realism. (J. B. Lippincott Co., \$1.50.)

JAPAN IN TRANSITION, by Stafford Ransome. This is a comparative study of the progress, policy, and methods of the Japanese since their war with China. In his introduction the author points out that there are three distinct Japans in existence to-day—the old Japan as it has been for two thousand years; the new Japan, which as yet has hardly been born, and transition Japan. It is safe to say that the most interesting and pertinent fact in Japan's history during the last generation has been her treatment of foreigners. Rigidly excluded for generations, when they were finally admitted, the Japanese rapidly adopted their methods and their religion, sought foreign teachers, engineers, and officers. And now, according to Japan in transition, that they have learned all that the foreigner can teach them, they are relegating their instructors to the background with the cry, "Japan for the Japanese." Mr. Ransome shows that even those who accepted Christianity did so only for the instruction which the missionaries could give them. In the army and navy the same state of affairs exists. English and German officers who fought for Japan through the Chinese War are needed no longer—simply for the reason that the military schools which were founded through their efforts have developed first-class Japanese officers. The only foreigners who command any real respect in Japan to-day are the ambassadors of the Powers. The author shows how a complete industrial system has been evolved from European and American models; how Christianity is tolerated as a harmless

religion; how, like other religions, it is considered a useless burden to the average highly educated Japanese. The school statistics are worth reflection. Two-thirds of the total population of school age are receiving tuition of a sort which in quality compares favorably with that meted out to the people of any country of the world. To most people this book will come as a revelation, and will change all previously formed opinions concerning Japan, which is certainly one of the most astute, scheming, and self-sufficient nations on the face of the earth to-day. (Harper & Brothers, \$3.00.)

DREYFUS. These are the letters written by Captain Dreyfus to his wife while he was in prison, and they cover a period of four years. No one can read those pathetic letters, every one of which breathes the hope that his name may be cleared of the unjust stigma, without being convinced of the absolute innocence and integrity of the writer. (Harper & Brothers, \$1.00.)

MR., MISS, AND MRS., by Charles Bloomingdale, Jr. Mr. Bloomingdale has in this series given us some remarkably clever stories of life in the higher social sphere, and he has invested his tales with so many curious happenings that the reader's interest is sustained throughout. (J. B. Lippincott Co., \$1.25.)

KING OR KNAVE, WHICH WINS? An old tale of Huguenot days, edited by William Henry Johnson. This is a sequel to the author's successful romance of the time of Henry of Navarre, entitled "The King's Henchman." Much of its interest centres in the personality of the famous Gabrielle d'Estrées and the efforts of Henry of Navarre to obtain possession of the throne of France. Incidentally, the author gives a history of the defeat of the Spanish Armada, and throughout the book makes clear the manners and course of events in France at the time. (Little, Brown & Co., \$1.50.)

HOW COUNT TOLSTOY LIVES AND WORKS. Translated from the Russian by P. A. Sergiyenko by Isabel F. Hapgood. The author first knew Tolstoy in 1892, and from that time has enjoyed a personal and intimate friendship with the family. He pictures in a simple and vivid style the way in which Tolstoy and his eldest daughter live as vegetarians, while the Countess and the rest of the children live in the ordinary conventional manner. He shows his dealings with beggars and pensioners, and repeats interesting conversations, in which light is thrown on the Count's theories. Miss Hapgood, the translator, who has herself visited the Tolstoy in Russia, is particularly well qualified to be the English interpreter of this most interesting book. (T. Y. Crowell & Co., \$1.25.)

The June number of *Sunset* is a highly interesting one, devoted to the main to California and Californian scenery. The illustrations (mostly photographs) are good and the text bright and entertaining. It is published by the Southern Pacific Co., New York.

ART SCHOOL NOTES AND NEWS

THE PRATT INSTITUTE, Brooklyn, reopens at the end of September. It not only goes in for the regular art-school course, but also wood-carving, repoussé work, stained glass, designing for wall-paper, carpets, and so forth. There is a special class for the training of teachers. The instructors are: S. H. Adams, A. W. Dow, H. Prellwitz, I. C. Haskell, K. E. Shattuck, V. C. Griffith, C. F. Edminster, A. C. Nye, H. B. Froelich, E. K. Fenner, M. A. Hurlbut, D. M. Norton, L. Loeffler; Frederic B. Pratt, Secretary; W. S. Perry, Director of Department.

THE SCHOOL OF DRAWING AND PAINTING, Boston, opens its season on October 2d—its twenty-fourth year. There are special inducements to pupils—the Paige Foreign Scholarship, Helen Hamblen Scholarship, ten free scholarships, and six prizes in money. The instructors are: F. C. Tarbell, F. W. Benson, Philip Hale, Drawing and Painting; B. L. Pratt, Modelling; Mrs. Wm. Stone, Decorative Design; E. W. Emerson, Anatomy; A. K. Cross, Perspective. Miss Elizabeth Lombard is the Principal.

THE OSGOOD ART SCHOOL's winter term will begin this month. The summer one, devoted especially to the interests of teachers and those visiting New York for a short time, has been highly successful, and the winter classes promise to be well filled. Many new changes for the comfort of the pupils have been made, and ceramic painters especially will

be given the benefit of several new experiments in coloring, as well as of a great many rare designs. Miss Osgood will take a party abroad next year to visit the Paris Exposition and other places.

THE sixteenth year of the Cowles Art School opened in new and attractive studios. The pupils have a chance to compete for several scholarships and prizes. The instructors are: Joseph De Camp, Andreas M. Andersen, Amy M. Sacker. Special Classes: W. L. Taylor, C. Howard Walker, W. F. Crocker, H. L. Todd. Mr. F. M. Cowles is the principal.

THE ADELPHI COLLEGE, Brooklyn, of which Mr. J. B. Whittaker is the principal, makes a specialty of its individual instruction in all classes. There is no grade work, and a pupil can begin at any time. There are morning and afternoon classes daily and evening classes on Mondays, Tuesdays, and Thursdays. The rooms, of which there are six, are large and spacious.

THE SCHOOL OF INDUSTRIAL ART, Philadelphia, has the largest life class in that city. In addition to drawing and painting, there is a regular course in architecture, mural decoration, textile designing, weaving, and dyeing. Mr. L. W. Miller is especially considerate of the comfort of the students. The building is furnished with such excellent lights that color work can be undertaken by the evening classes.

THE COLUMBUS ART SCHOOL begins its twenty-first year on October 2d. Special attention will be devoted to pen drawing, composition, china decoration, and anatomy, in addition to the regular painting and modelling classes.

THE VON RYDINGSVÄRD SCHOOL OF WOOD CARVING opens on October 1st with a full stock of materials for carving and a great many new designs. Free use of the carving tools is allowed to pupils while working in the studio. Both beginners and teachers are received, and every pupil is given individual instruction by Mr. Von Rydingsvärd. In this way very rapid progress is made.

THE LOWELL SCHOOL OF INDUSTRIAL AND DECORATIVE DESIGN, Boston, which is free to pupils, gives instruction in designing for wall-paper, carpets, textiles, china painting, and cast drawing. It opens at the end of this month.

THE NEW YORK SCHOOL OF ILLUSTRATION is conducted under the same management as the successful Correspondence School of Illustrating, and in addition to the regular courses is added complete instruction in all of the technical processes of making newspaper pictures and other illustrations. The instructors are: Charles Hope Provost (Director), contributor to *Life*, *Truth*, *Scribners*; M. de Lipman, contributor to *New York Herald*, and so forth, and formerly art editor of *New York Journal*; Miss Janie Zimmerman, pupil of Douglas Volk, W. L. Metcalf, Francis C. Jones; R. L. Curran, Photography, contributor to *Cosmopolitan*, *Truth*, *Illustrated American*; E. C. Darby (Ceramic Decoration), regular contributor to *The Art Amateur* on ceramic subjects. Besides the regular courses in illustrating, instruction is offered in painting on china and in designing for wall-paper, oilcloth, calico, shades, and lithographic work.

THE thirty-first year of the Art Academy of Cincinnati will open on the 25th of September. The corps of teachers remains as last year with the exception that Mr. Clement J. Barnhorn has been appointed to succeed as teacher of modelling the late Louis T. Rebisso. Mr. Barnhorn is a native of this place and was for many years a pupil of the Art Academy, after which he studied in Paris for five years under Puech and Mercier. An honorable mention was awarded him for his "Magdalen" in the Salon, Paris. His latest important work is the large bronze memorial tablet, erected at Fort Thomas in honor of the Sixth United States Infantry Regiment in action before Santiago. In the drawing and painting school are five life classes daily and three preparatory classes. There is also instruction in wood-carving and in china painting. Attention is also given to artistic anatomy, composition, and illustration. The complete list of teachers is as follows:

LIFE CLASSES: Thomas S. Noble, V. Nowotny, L. H. Meakin, J. H. Sharp, O. W. Beck.

PREPARATORY CLASSES: Caroline A. Lord, Henrietta Wilson, Mrs. R. R. W. Gregg.

WOOD-CARVING: W. H. Fry.

CHINA PAINTING: Miss Anna Riis.

Owing to the large endowment—now over \$393,000—

ooo—the school is able to provide tuition at a nominal charge—about one-fifth of the actual cost to the institution. There has lately been founded a special scholarship fund, to be known as the Louise Ingalls Memorial Fund. The income from the fund is \$600 a year, which will be divided among a small number of students attending the Academy. Rules have not yet been prepared for the manner of its distribution, but it will probably be in amounts sufficient to enable a few students of limited means to study each year without financial embarrassment. In addition to this the Academy has been and will continue to expend some \$350 in aid of students, making a total expenditure in scholarships of \$950, not including the free tuition that in each case is carried with a scholarship.

The school is located in a park, easily accessible from the heart of the city, and is near the Art Museum, to which students have free access. The number of students enrolled at the Art Academy each year varies from four hundred and fifty to five hundred.

THE ERIC PAPE SCHOOL OF ART has for its head instructor Mr. Eric Pape, who is assisted by Mrs. Pape. A special feature is the illustration class with costume models, and the evening life and illustration classes for men, which have been highly successful.

MR. WALTER SATTERLEE's classes in Illustration, Composition, and Decoration are now open. Special attention is given to private pupils.

THE HALL SCHOOL OF CERAMIC ART makes a specialty of its flower painting—roses and orchids especially—of which branch of ceramic decoration they are especially proud.

MR. FRANZ BISCHOFF, Mr. T. Marshall Fry, Mrs. Fanny Rowell, Mrs. Mary Alley Neal, the Misses Mason, Mrs. Cecilia Bennett, Miss M. Helen Montfort, Mrs. L. Vance Phillips, and Miss Dorothea Warren's classes in water-color and ceramic painting all open this month.

THE ART AMATEUR's free trip to the Paris Exposition was fully described in the August issue. The number of subscriptions necessary to secure this will be found on one of our advertising pages.

CORRESPONDENCE.

CHINA PAINTING.

Y. C.—There are various reasons why paste chips off. You may have used too much paste or you opened the kiln too soon, or, perhaps, fired before the paste was dry. Gold rubbing off is a sure sign it was not fired enough.

N. N. C.—China clay holds water even without a glaze, but pottery clay needs the glaze to keep the water from soaking through.

T. P. J.—Deep Red Brown and dark greens are frequently painted on the china for background, dark, rich, and even, without padding. A little experience is needed to put them on with even, flat strokes, blending with the brush.

SELMA.—Gum tragacanth is put with underglaze colors to make them flow well while being used, and a little gum-arabic is used to make the color hold to the biscuit. If the color becomes too thick to work well, you will readily know that too much tragacanth has been used. It will be gummy—the same effect as if too much oil had been used with any color. If the color peels off while painting or as soon as dry, you will realize that too much gum-arabic has been used.

SUNDRY QUERIES ANSWERED.

B. G.—To stretch your paper on a board, turn about half an inch under all around the required size, then wet the paper back and front, omitting the parts turned under. When the paper is thoroughly wet glue the edges to a board and leave it to dry, which it will do in about an hour. Paste is sometimes used successfully, but it will often pull up on one side and spoil the whole. The paper should be 140-lb. weight, hot pressed.

T. H.—By conventional treatment is not meant only a firm, hard, rigid use of material. The design can be made flowing and graceful, yet the adaptation of the ornament to its place must never be omitted or overlooked. Movable objects, such as furniture, pottery, silverware, or china, are necessarily seen in many different lights. Therefore it would be folly to make use of the accidental lights and shades, and particularly the cast shadows of nature, as these would be all reversed if the object

was turned around. So, for walls, what is generally termed a flat treatment is more desirable. You depend upon the beauty of form and line and invention of ornament to please the eye and satisfy the taste.

WOOD-CARVER.—The genuine Addis tools for wood-carving can be bought from Messrs. Hammacher, Schlemmer & Co., 209 Bowery, New York. Send for their illustrated catalogue.

S. U. H.—Students who do not want to go to the expense of buying stretchers already mounted with canvas will find it more economical to buy the canvas by the roll, and stretch it at home. Before the patent stretchers, now so popular, were used, it was necessary to buy a pair of canvas stretchers, and it was a much more difficult process. Now, the student must place the roll of canvas on the floor and put the stretcher over it. Then with a pencil draw a line, allowing enough canvas to cover over the edges easily. Cut off with a pair of scissors, being always careful to cut the canvas to the best advantage. You will require a small-sized packet of tacks and a hammer. Put a tack first at the top and bottom of the stretcher and then at the sides. The tacks should be put in lightly at first, and when the proper placing of the canvas is secured add as many as will secure it firmly. When all are in the canvas will look slack. Slip the little pieces of wood (which come with the stretchers) into the corners—two in each corner—and hammer until the canvas is taut.

A. C. L.—Yes; the quill pen is an excellent tool for the illustrator. With it the finest or the heaviest line can be made, and it has an additional advantage in that the feather end can also be cut so as to be made use of as a brush. Strip the quill up to within a short distance of the end, leaving only so much of the blade of the feather as is required, and then trim the end so as to make rather a blunt point. This makes a coarse but elastic and very useful brush with which to put in large masses of black or to draw very heavy outlines. This feather end can also be cut in a number of ways to give as many varieties of touch for foliage and texture. Messrs. Charles M. Higgins & Co., 168 Eighth Street, Brooklyn, N. Y., manufacture drawing inks in various colors. Their black inks have become world renowned for their excellence. Send for their color card showing the actual inks.

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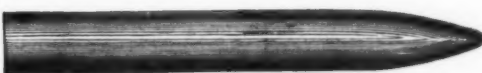
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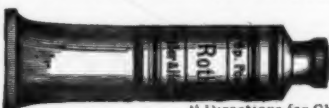
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